

ALPHA YAYA DIALLO AT CITY MEDIA CLUB • P.23

Edmonton's News & Entertainment Weekly

EVERY THURSDAY • #77 • APRIL 27 - MAY 3, 1995

FREE

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# KOKORO'S BARBARA BOURGET AND JAY HIRABAYASHI

## A NEW TWIST TO SPACE AND MOTION

Dance by Sandra Sperounes • Page 13

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#### JEANS MADE TO ORDER

Look by Ryan Greenwood • Page 10

### RHONDA TRODD

#### A SUPREME DREAMER

Theatre by Sheena Stewart • Page 20





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Supreme Dream starts this week at Theatre Network. See page 20.

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IN CONCERT

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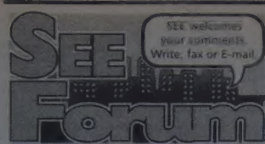
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 Mark See Notes "Attn: Roy Fisher"

## THE PAIN OF HOME TAPING

Hello, Everybody!!

This note is in response to issue #76's article on curbing home taping. I found you failed to present another perspective that SEE Magazine does indeed have plenty of access to, and that is the point of view of an independent artist who is releasing their own products in a horribly competitive, nepotistic, and cutthroat field. What irked me was the uninformed opinions of Lisa, who isn't at fault for being an avid music fan, but her attitude towards the artists is unwarranted. I quote:

"Cry me a river. I'm so sick of bearing bow hard up the artists are, but the ones who are complaining are never the small alternative acts that probably could really use the money. No, it's the Garth Brooks types who already own half of North America who wind up whining about how much home taping hurts them. I mean, I would never buy off the black market, or mass-produce for 20 or 30 people, but if I want to tape something for myself or a friend, is it really any of their business?"

Yes Lisa, it is our business. I understand how one may hate rich people for being rich. I understand that it must be frustrating to see artists receive accolades and things most of us only dream of, and how it apparently involves little effort, but therein lies the error.

Sure, Garth Brooks sells zillions of albums. Home taping on that scale can total millions in loss of potential revenue. We hear all about poor old Garth's problems. Have you noticed we never get to bear witness to the

plight and struggle of a group like Pal Joey? No! They do not have a loud enough voice. If even one person taped a Pal Joey release, that would be a minor catastrophe. Sound extreme? Check this out:

To do a swift, basic, "compatible with the market" quality album-length recording will cost a group like Pal Joey about \$2,000, if they really cut corners. Printing of artwork, jewel cases, shrinkwrap, CD manufacturing, GST, and shipping can run to \$2,000 or quite likely more for maybe 1,000 units. It basically will cost a band around \$4 minimum per unit to produce.

Usually, an independent band will send a copy to every campus station, every magazine, and sometimes every major record label in the world, and entirely at their own expense. We're talking about 100 units after all the band folks get one for themselves, their family, etc.. Bands have to send these CDs out to survive and compete. It's a costly necessity of doing business in this music industry (note the word *industry*).

So, the cost per unit increases once again. After a while, initial excitement over a new release wanes and sales drop off. Most bands can sell 1,000 copies. If they leave town. Anyways, you can count on some people just taping it to hear at home whenever they please. The second they did that they stole around \$15 right out of Pal Joey's defenseless pocket.

My point is, home taping hurts your local scene as much as it hurts Garth Brooks. Garth loses money, young musicians lose interest in an unearthing world. I mean, why make records for everyone to hear if it costs every resource you never had, every moment you weren't working to save for the project, and during it all, pouring your heart and soul doing maybe the only truly honest thing you will ever do?

Lisa doesn't care about the struggle. Fine. Let's talk business. Home taping is illegal. Think about what you are doing.

I used Pal Joey as hypothetical ex-

ample. I pray their pursuits in the recording arts go easier than the likewise hypothetical scenario described above. Sadly though, that's basically what it's like. Thanks for the space.

Mike McDonald  
 Edmonton

## THE DOLLARS TO RIGHTEOUSNESS QUOTA

The italicized parts of this letter are verbatim quotes from Angela Bischoff's letter (SEE, Apr. 6/95). My comments/translations follow:

*Almost all of our funding, save salaries, comes from the generous contributions of our supporters.*

Well Angela, since employee's wages are usually the highest operating expense, I read between the lines that most Eco-City funding comes from taxpayers.

*I would hazard a guess that most Edmontonians would rather their tax dollars be spent supporting grassroots community development and participation through the non-profit sector.*

Would you hazard to prove that, and change Eco-City's funding (including salaries) over to a voluntary donations system?

*It is the role of government to serve the public interest in all areas of economic, social, and political life. Much of the non-profit sector also works for the public good.*

That dogma needs translation — it is the role of government (us taxpayers) to serve (be forced to pay for) the public interest (what some groups define and want).

Whose "public" (group) should have their interest served, Angela? Who decides? By what right? What right have some "public" to decide something is so good for me I should be forced to pay for it? What right has Al-Pac? What right has Eco-City?

Is it "right" for Eco-City because they force out much less from me, or because they're "nice," "green" people?

At how many dollars would it become wrong for them? What's my

"dollars to righteousness" quota? FIVE DUCKS! But I'm in the "public interest." You hinted that groups like Eco-City give good work experience and keep many from stealing. They also help some shirk jobs like waitressing, pumping gas, driving a cab, etc., such work being "not in their field of study" (or some equally lame excuse). How many private sector employees accuse Eco-City of providing "good work experience"? Could I meet them? May you discover the "alternatives," Angela.

Ed Frey  
 Edmonton

## PATRON PUFFS OFF

In his review of the play *Freaky Accidents* (SEE, Apr. 13-19), Adrian Lackey criticized The Roxy Theatre for informing potential patrons that the actors smoke excessively throughout the performance. I say it is about time such warnings are given and I congratulate the Roxy on its sensitivity. Those of us who suffer from asthma and respiratory problems or allergies to tobacco smoke have a right to know what we are walking into when we lay out good money for a ticket to the theatre.

Laura Winopol  
 Edmonton

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# Weak stories mar top 10 list

BY CHARLES MANDEL

Two founders of Project Censored have expressed disappointment with the submissions to this year's top 10 list of 1994's under-reported stories.

Bill Doskoch said Project Censored didn't "receive a very good quality of entries this year." And Donald Gutstein said the list lacked "sensational" stories.

Project Censored is a consortium of academics and journalists. Last week, the group released its second annual list of stories it considers to be under-reported in the mainstream media.

Topping 1994's list was a news story on how the Atomic Energy of Canada Ltd. stuck taxpayers with \$300 million in clean-up costs for its aging nuclear reactors.

Doskoch, a health reporter with the Regina Leader-Post, speculated that the lack of strong entries might be a "measurement of whether the alternative press is doing a good enough job of putting important new ideas out there for discussion."

He acknowledged that limited funding hampers the alternative

media. "Our alternative media don't have the resources a *Mother Jones* does in the U.S., for instance.

"There's no way to pay a person enough money to justify doing a major investigative story."

Gutstein, a senior lecturer in communications at Simon Fraser University, said the United States' Project Censored has brought in far more head-turning stories in the past.

Gutstein thought part of the problem stemmed from the fact that Canada's news media limits themselves to documenting stories and not trends.

"We believe that's just an excuse to let themselves off the hook for covering some things. Maybe there should be less on the number of teen violence incidents this week," said Gutstein.

Alan Christie, the *Toronto Star's* national editor, said the *Star's* coverage of stories depends on a number of factors. A possible *Star* story might "embarrass the government, dig up fraud or show corporations getting away with things they shouldn't be getting away with."

Of the top 10 under-reported stories, the *Star* had covered two. Neither article was the first piece listed as 1994's under-reported story.

Christie said: "What does it mean to anyone? What's \$300 million these days?"

Gutstein noted that it will likely take years for Project Censored to establish itself and become a viable voice. As well, he hinted at a more aggressive role for the agency in the future.

Gutstein pointed out that the U.S.'s Project Censored sends "censored tips" to a variety of news media in the states. These are undocumented story ideas.

"We thought about doing that, but we don't have the resources yet," said Gutstein.

A more pressing problem for the group is the suspicion of the alternative media in Canada. Gutstein says because Project Censored has ties to the mainstream Canadian Association of Journalists, a number of alternative publications distrust them.

"I won't mention any names, but some of the well-established alternative magazines have been very distant, even though some of their stories end up on the top 10 list."

Some stories that didn't make this year's top 10 included the Liberals going against policy and allowing Ginn publishing to be sold back to its previous owners; how Canadian forest firms raised new capital and enjoyed high timber prices, while investing relatively little in Canada; and evidence suggesting the RCMP are using stolen software.

To determine the stories for the top 10 list, Project Censored uses a number of criteria, including how many people the story affects and how much coverage it receives.

Judges for the stories included author and social activist June Callwood; former fisheries minister John Crosbie; former *Globe and Mail* Managing editor Clark Davey; and journalists Shirley Sharzer, Gillian Stewart, and Maggie Siggins.



Bill Doskoch

## Information free-flow Cyberspace censorship hard to enforce

Even though many of Toronto artist Eli Langer's paintings and sketches depict children in sex acts, late last week the court ruled they did not offend our child pornography laws. Langer's art is free to go. Good!



Now, don't get me wrong: I don't approve of pornography of any description.

But the issue here isn't really about pornography. It's about censorship.

As a legal concept in the age of cyberspace, censorship has lost its enforceability and I'm not at all convinced that it can ever be recovered.

See, here's the new reality:

- *Penthouse* claims it holds the record as the Internet's most-visited site.

- If you want to look at or download pornographic material that wouldn't otherwise make it past our borders, you can do it. (You'd still be committing a Canadian crime, but who's going to know — or bust you?)

- You can even get step-by-step advice on any number of ways to commit suicide.

Pretty much everything is available on the Internet for anyone who wants to go surfing. It's sort of like going to a library.

So, who can police this system? And how?

The American Senate is now debating a bill which would make it a crime to send "indecent" material on line. New Zealand wants similar legislation, especially dealing with material sent for profit. Singapore's initiative leaves its government as that country's only legal gateway to the Internet. The government will police the system and bust anyone who posts what it deems to be subversive material!

Aha, did you catch the subtlety in the Singapore example?

That government gets to censor anyone else from being a gateway, then define what it deems to be subversive, and then censor its citizens' rights of access to information.

See how messy this concept of censorship is getting?

It gets worse.

The Internet is global. It doesn't recognize human concepts like legal or national jurisdiction. It is estimated that there are some five million Internet host computers plus at least 24 million users worldwide.

Keep in mind that what's illegal in Canada may be legal in Denmark. So any time you want to post a message or depiction in any of the "libraries" or catalogues on the World Wide Web, what are you supposed to do? Read the laws of every country in the world, then post a warning in front of your file, "Illegal to read this in the following 65 countries?"

Get real! Now, to policing. Sure, in any dictatorial country, it's possible.

### Civil liberties

But not in a democratic setting. Not without censoring your right to choose; not without imposing an enormous restriction on your civil liberties. And not without an Orwellian means of tracing infractions.

"Stealth" doesn't just apply to bomber jets. Any good hacker can find ways of posting (or downloading) anonymously.

Back here in the new reality, artists can choose to post their sketches on the Internet, can't they? Legally speaking, no person in this country is to post any material which constitutes a Canadian offence. But who is going to know? The chances of getting caught are extremely slim. Makes you want to rethink the viability of censorship laws, doesn't it?

Pam Barret hosts the current affairs talk show, *ON LINE*, Monday-Thursday, 11:30 am, on CFBN-TV.

## Media scrutiny lacking

One issue that didn't make the top 10 under-reported stories was the amount of print the media devotes to itself.

Oh sure, mergers, quarterly profit reports and other economic news makes the business pages. But how about those reporters who get the boot when they discontinue advertising?

Here are some under-reported stories about the media, according to Project Censored's Bill Doskoch:

- A central Alberta newspaper killed a reporter's story last year about a chunk of metal found in baked goods in a major supermarket chain. Doskoch says the paper's managing editor was "quite upfront with his staff about

not wanting to offend a major advertiser."

- A reporter at a coastal B.C. newspaper wrote an editorial attacking the business community for luring tourists with tacky tourist trinkets. He was fired. The managing editor wrote a second editorial defending the reporter. He too was fired.

- In Toronto, a media reporter for an alternative paper resigned after all critical references to the parent company were removed from her column.

"Like any other business — may be more than any other business — the news media is not immune to a certain amount of self-righteousness and hypocrisy," says Doskoch. (Charles Mandel)

The most under-reported stories of 1994...Top of the reject pile...







# Green light for school kids' traffic plan

BY DALE ANDERSON

Traffic management is elementary, my dear Watson, at least, according to some of Rutherford School's students.

Teacher Alison Wood's Grade 5-6 class at the Bonnie Doon-area school learned that citizen action can actually prompt change.

Students met with city transportation officials and their ward aldermen, Tooker Gomberg and Michael Phair, last week. The students requested that the officials deal with traffic problems at the intersection of 91 Street and 88 Avenue. The intersection is adjacent to Rutherford school.

According to a report the students presented, the intersection is unsafe for pedestrians due to speeding, the volume of traffic, and a winding roadway that obscures drivers' vision.

In response to the students' concerns, city officials have agreed to install two new sets of pedestrian crossing lights, paint a new crosswalk and narrow the two-lane streets to one lane at the intersection.

This is well in advance of what was planned. Bryce Stevinson, manager of transportation planning, says the city intends to develop an overall Traffic Management Plan for the Bonnie Doon area, but not until next year.

"Had they not done the work I'm not sure we would have gone out and done it at this time and come up with the solutions that quickly," says Stevinson.

The students are glad they took the initiative.

"I'm surprised that this went to this degree because I didn't think the city would take us Grade 5-6's, 10-and 11-year-olds so seriously. But I'm glad they did because this problem is really serious," says 10-year-old Stevie Rutkowski.

## Letter writing

However, this is not the first time the transportation department has heard this issue. Joan Bouchi, a member of the school's Parents Advisory Council, has been writing letters to the department for the last four years, but to no avail.

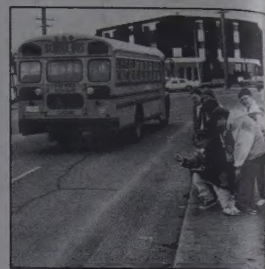
"I thought these people would get tired of hearing from me, just out of sheer badgering. But we're finally, finally getting some action taken," says Bouchi.

The problem has gotten worse, she adds, with the closure of the High Level Bridge for repairs. More commuters are cutting through the area to get downtown.

But, the problem is being addressed. And this all stems from an elementary class on civic government last December that Gomberg attended. He urged the students to prepare the report and, along with Phair, coaxed city officials into attending.

The students learned more than they expected. They felt first-hand the pressure and anxiety that can accompany such high-level talks.

"I just thought, 'Okay we



Rutherford School students

brought these guys in here and maybe they'd want to hear from us first.' And I was kind of freaked about having to start the whole thing off, but Gomberg started (the meeting)," says an awestruck 10-year-old Damon MacLeod.

They may also have gathered that it's not wise to throw all your cards on the table. The students offered to pay half of the city's costs. That was before hearing traffic management plans for an entire neighborhood starts at about \$300,000.

"We didn't think it would cost that much money," says 12-year-old Crystal Walton. "We just thought if they did take us up on the offer then we could at least try to earn as much as we could by popcorn sales, bottle drives and just a lot of fundraisers."

This was the icebreaker, according to Bouchi.

"Mr. Stevinson turned very red-faced and kind of hummed and hawed and said he had never had a suggestion made to him like that before, but he really didn't think it was necessary. In this case, the city could flip the bill.

"We all kind of snickered a little bit. I don't think the children quite understood the full concept of what took place. To them (the offer) was just a sincere remark that stressed how serious the issue was."

It's serious enough that cities across North America are putting more of their resources into grappling with traffic congestion in inner city neighborhoods. Edmonton itself has seen a dramatic change, according to Stevinson.

"We do a lot more of this work than we did five or six years ago...Back then, the approach that was more commonly taken (by the department) was 'We don't do neighborhood traffic plans,'" Stevinson says.

Their city's priority was traffic signal design and coordination and preparing for major construction projects. However, the city now has three full-time and two part-timers on neighborhood planning year round.

## Lobby groups

At any given time, they're working on about four neighborhoods. Between 20 or 30 of Edmonton's approximate 100 neighborhoods are lobbying the city, to varying degrees, to have plans developed and implemented.

## The Bay celebrates its 350th Anniversary

A recent news photo in the daily press showed crowds of people bustling past a busy Hudson's Bay Department store, as actors in period clothing celebrated the "Company of Adventurer's" 350th year in business.

The bustling business was located in Toronto. In Edmonton, the truth is more stark.

After 101 years in its downtown spot, the Hudson's Bay

store sits empty. The last tenant in the galleria-style shopping centre — the Book Company — closes its doors, May 12.

In the meantime, Alderman Michael Phair has asked the city administration to check into safety in the pedway system. With both the Bay and Manulife Place West emptied of all stores, the indoor mall is no longer inviting for people.

The desolation of the down-

town area is also a sad note as Edmonton celebrates its 200th anniversary. The empty core and accompanying urban sprawl isn't much of a legacy.

As we enter the mayoral race, let us listen carefully to the candidates who not only promise to rejuvenate the city centre, but who also explain how they will do so. Our dead downtown should be a major election issue. (Charles Mandel)

## Bike commuters

Edmonton Bicycle Commuters' Society is offering a series of courses to help give people some advanced knowledge and insight about what type of bicycle would best suit their needs.

This series of courses will cover:

- what type of bicycle best suits your needs
- bicycle terminology
- bicycle accessories
- how to choose a bicycle store
- how to fit a helmet
- what to look for in a second-hand bicycle
- bicycle security and safety

Course dates are:

April 30 1:00-2:00pm

May 7 1:00-2:00pm

May 14 1:00-2:00pm (Women

ONLY) Mothers Day

These are free courses - donations gratefully accepted.

For more information and registration please contact Edmonton Bicycle Commuters' Society at 433-BIKE (433-2453).

## May Day rally

A May Day rally is set for 12:00 noon, Sunday, April 30 at City Hall. There will be a march to Canada Place followed by a return to Churchill Square for sandwiches and juice.

Speakers include:

- Angela Bischoff, Eco City
  - Neil Reimer, Alberta Council on Aging
  - Heather Smith, United Nurses of Alberta
  - Bernard Ominayak, Chief of the Lubicon Cree
  - Ben Ayoreche, Council of Black Organizations
  - Susan Ruffo, Alberta Status of Women Action Committee (ASWAC)
  - Jan Reimer, Mayor
- For more information call 433-8755.

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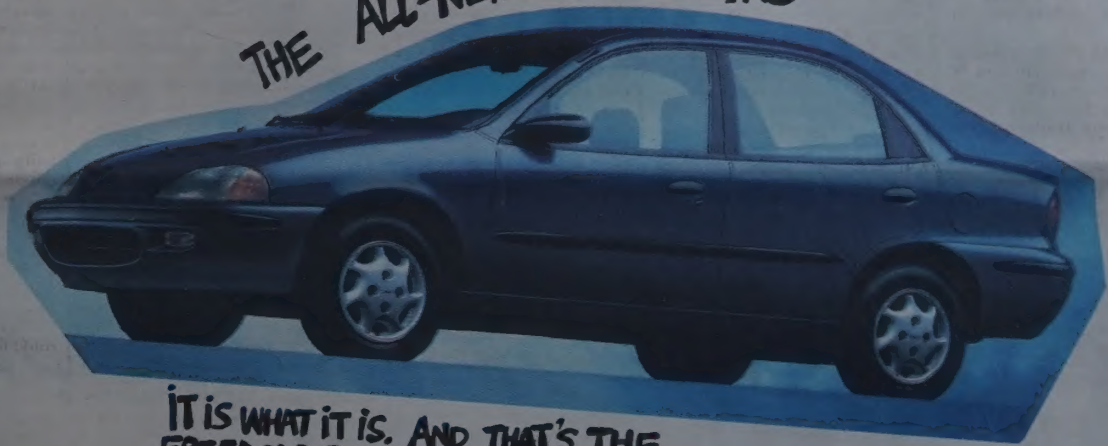
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


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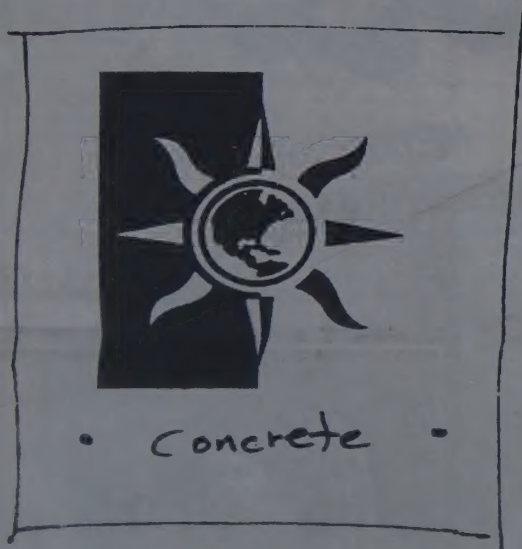
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PARIS

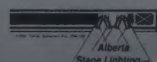
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# Sweeping history

**The Brier: The History of Canada's Most Celebrated Curling Championship**  
by Bob Weeks  
pub. Macmillan Canada, 240 pp.

## BOOKS BY DEREK DRAGER

When Kerry Burtnyk won the World Curling Championship two weeks ago, he finally freed his fellow Manitobans from the so-called "Curse of Labonte," a jinx that had existed for 23 years. It had ostensibly been invoked by Bob Labonte, the American who lost to Manitoba's Orest Meleschuk on a controversial burned rock in the 10th end of the 1972 World Championships, and no Manitoban had managed to win the world title since then.

You can read about that burned rock in Bob Weeks' new book, *The Brier: The History of Canada's Most Celebrated Curling Championship*, published by Macmillan Canada. No, the Brier isn't the World Championship, but Weeks throws in the aside about the '72 Worlds and lots of other interesting stuff to create a pretty fair book about Canadian curling.

Although it helps, you don't have to be a hardcore curling fan to appreciate this 240-page work, because it's about Canadian history and culture. Weeks starts with curling's Canadian roots in the latter half of the 19th century and traces its development right through to

the 1990s. And what emerges is a picture of a game and its premier event, the Brier, that became distinctly Canadian and played almost as big a role in building this country's national ties as the Grey Cup.

In a straightforward, competent style (Weeks is a curling journalist, a better hybrid for these purposes than a journalistic curler), the author gives a fairly detailed account of curling's infancy from the 1880s to the 1920s, and of every Brier from the first one, in 1927, to the 1994 Red Deer competition won by B.C.'s Rick Folk.

It's to Weeks's credit that he doesn't get caught in the lockstep rhythm of the calendar. He manages to organize the book so that it works around the people and developments that have given the game its character and color, while still following a basic chronological order. Oh, and the game does have character and color. Just read about Edmonton's great shotmaker, slider extraordinaire and winner of three Briers in the 1950s, Matt Baldwin, who laughingly told of a telegram he once received from a disgruntled Manitoba fan: "Not only are you a poor sport Baldwin, but you're a big prick." In fact, Baldwin was anything but, and he was a legendary Brier party animal to boot.

Weeks's strength lies in his affinity for anecdotes like the Baldwin story and in his analysis of what made the great curlers great. Russ Howard and Ed Werenich of Ontario; Gordon Hudson, Ken Watson and Don Duguid of Manitoba; the

Richardson brothers of Saskatchewan; Baldwin, Ron Northcott and Pat Ryan of Alberta; they all stood above their competition and most of them brought innovations to the game, either in technique or tactics. Weeks helps the reader get to know these people, even the oldtimers, and the reader comes away liking them and curling the better for it.

But he could have done more. All jokes to the contrary, curling is a sport requiring, in Weeks' own words, "power, grace, control, balance." Yet he spends relatively little time discussing the athleticism of the sport.

## Push broom

Nor in most cases does he get across the tremendous intensity and emotion that a Brier final, such as this year's match between Burtnyk and Saskatchewan's Brad Heidt, can generate. He also pays little attention to fundamental changes the Canadian game has seen from international influences, like the advent of the push broom and the free-guard zone.

Nonetheless, *The Brier* is a solid effort. It's both a good read and a reliable record of a national institution that has helped to define who we are as Canadians. In curling parlance, if Weeks was a Brier skip, with this work you could say he's not quite on the button, but he's sitting shot rock in the four-foot, buried behind a guard out in front with the hammer coming home. ●

# Edmonton: centre of the universe

BY ROY FISHER

Canadian science fiction is alive and well and living in Edmonton, despite the low turnout for *On\*Spec's* Spring 1995 release party.

The "Canadian Magazine of Speculative Writing" has been publishing since the spring of 1989. At the time, most markets for science fiction were based in the U.S. Mags south of the border had (and have) a preference towards tales with moral closure: the black hats must be punished and the white hats triumphant. Canadian writers received rejection letters that said "We loved your story, but it doesn't fit our format."

Enter *On\*Spec*, a magazine whose stories often have (shudder) ambiguous endings. *On\*Spec's* first print run of 500 sold out. The success of that and subsequent issues gave *On\*Spec's* organizers the courage to go quarterly in 1993, and—more importantly—let them give more support to the writers.

"The writers are really the only ones who make money," says

*On\*Spec* organizational guru Cath Jackel. "Everyone else does it practically on a volunteer basis. There's lots of sweat equity."

Indeed. One of the editors, Jena Snyder, who also does much of the layout production, once did an issue on a laptop during a car trip. Dedication like this lets *On\*Spec* subsist on donations and small provincial and federal grants.

*On\*Spec* has won several Auroras (the Canadian Science Fiction and Fantasy awards), and has three authors in this year's artistic achievement ballot. Jackel herself is nominated for fan achievement. Still, in looking at the small size of the release party—about 15 people showed up, including the editors and production crew—one can't help but wonder whether this is all, as Spock would say, "exaggeration."

Release that thought into the cosmos. *On\*Spec's* position in the Canadian speculative fiction community was cemented almost from the start, and the mag has already gone into merchandising. There are *On\*Spec* T-shirts. *On\*Spec* calen-

dars. *On\*Spec* mouse pads. Besides, for the last few weeks everyone has been so busy working on the upcoming *On\*Spec* anthology, *On\*Spec: The First Five Years*, that they haven't been able to promote the latest issue as much as they'd wanted.

## Healthy industry

Couple this with their participation in two summer science fiction conventions in Toronto and Calgary and one gets the picture of a pretty healthy industry. It's an industry with a strong base in E-town: in addition to *On\*Spec*, Edmonton is also home to Tesseract Books, publisher of the Tesseracts series of Canadian science fiction anthologies (and the co-publisher of *On\*Spec: The First Five Years*).

Future plans include the Summer 1995 issue and getting *On\*Spec* onto the Frecnet. As far as Canadian science fiction goes, it seems that Edmonton, not Toronto, is the new centre of the universe. ●

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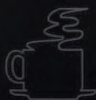
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# Pure jean-ius

## Denims made to order

As the staple to weekend wear, denim is essential for people whose weekends are jam-packed full of activities with friends and family.

**Look**  
BY RYAN GREENWOOD

A pair of well-maintained jeans moves easily out of the office on casual Fridays, and on to the ball diamond. Then wear them to dinner at the in-laws before taking the dog for a walk.

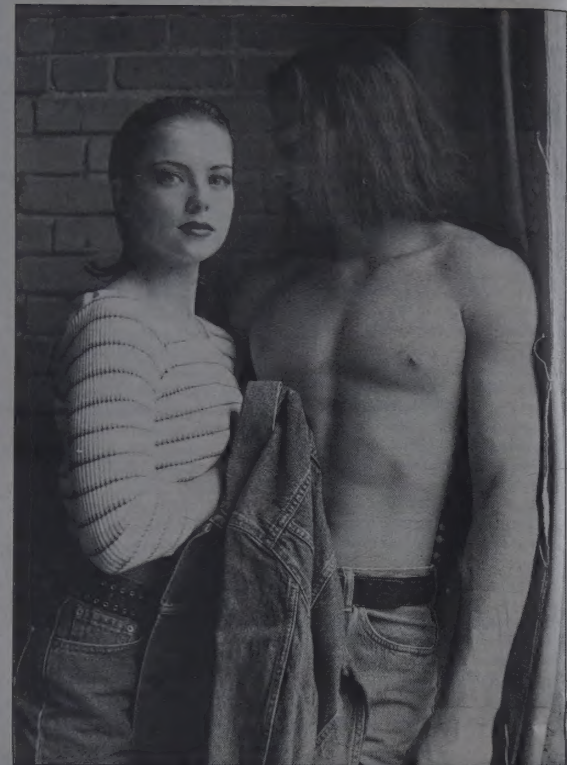
"Denim is durable and it's something you can count on. The importance is placed on quality and comfort when it comes to finding the right pair of jeans," says Kirstin Kozuback, manager of The Levi's Store.

Shoppers can look for hours and never find a pair of jeans that fits right. To complicate matters, throw in questions of style, brand name and color. It simply may be the biggest decision of their lives. Once they find the right pair, they stick with the brand.

### Life-time customers

"I have customers who come in and have bought Levi's their whole lives. They know the exact style, size and color of the jeans they want when they walk through the door," explains Kozuback.

To help those with less experience, Levi Strauss & Company has developed the Personal Pair program. After taking your measurements, your order is plugged into a computer by a sales agent. Voila, in four to six weeks, a pair of custom-made Levi's and



Fashion: The Levi's Store; Make Up: Nick Purger; Models: UGLI Model Management

a happy customer.

Kozuback says the program is good for anyone who has trouble finding jeans that fit properly. However, she mentions the service is only available to women.

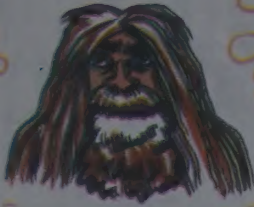
The trends are leaning toward a slimmer fit. The oversized, crotch to the knees look, popular with the junior high hip kids and skaters, is slipping out of favor.

Popular for summer, the basic stonewash 501 is big on the market. Relaxed, roomy styles are still in demand especially for those doing a lot of activity.

### Stylish and smart

Sporting a pair of well-worn jeans is not only stylish, it's smart. After all, one never knows what the weekend will turn up. ●

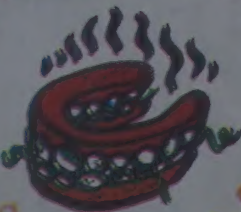
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# Lettuce celebrate salads

Isn't spring great?

All over the city this week, there are signs of the season. Street construction crews are gearing up (manufacturing noise and dust and tarry smells), trees are in flower (releasing pollen into the air) and robins are singing their little hearts out (waking innocent folk at the ungodly hour of five in the morning).

**City Diner**  
BY VALERIE COMPTON

Mind you, those of us who like to garden and cook have barely noticed the road crews and pollen and raucous robins. We are thinking about salads.

Now is the time to prepare for the salads of summer. If you have so much as a square metre of space in a backyard or on a balcony, you

have room for a magnificent little salad garden that will transform your life. I discovered this truth only last spring when, desperate to cover the bare patch I'd dug in my lawn, I bought and planted a package of "gourmet lettuce" seeds from the IGA.

I'd never been very fond of garden lettuce, which in my experience was bitter and boring. But I liked radishes even less, and I wanted something that would grow very fast in the cool early days of spring, so it was lettuce I bought. Lettuce would fill in the hole until it was warm enough to plant some nice herbs and flowers, I thought, and then I could extract the nasty stuff and give it away to friends.

Imagine my dismay when my husband and child went into ecstasies over the little lettuce plants and I was forced to wash them and serve them for supper. I had a beautiful bowl of young red and green lettuces and ticklish curly endive

which I served with a dressing made of raspberry vinegar, lime juice and maple syrup. From the first bite I was hooked.

Quite by accident I did several things right in that first lettuce patch: I planted a variety of lettuces close together, I watered frequently, and I cut the lettuce young, leaving the root in the ground.

(One variety of lettuce by itself, allowed to grow to maturity, is also nice, but it was the combination of colors and textures and the perfect young leaves that won me over.)

Careful watering is essential because stress makes lettuce bitter. Cutting the leaves off near the ground, rather than pulling the whole plant, will have the magical effect of causing wonderful regrowth. This is called "cut-and-come-again" harvesting, and will enable you to get four or five quick crops from a menu plant.

Once you have tried a mixture of

lettuce, you will want to experiment with different varieties, and you may want to start adding other salad greens to your patch. The possibilities are endless.

Chive and lavender blossoms and nasturtium flowers add both spice and color. Leafy additions could include: argula, basil, chicory (radicchio), Chinese cabbage, corn salad, cress, dill, endive, garlic greens, green onion, lemon balm, mint, mustard, sorrel or spinach.

Packages of mixed seeds are available at groceries and garden centres. Look for "gourmet lettuce" "mesclun" or (at the Italian market) "misticanza." Lettuce germinates best in cooler weather, but it isn't frost-hardy, so don't plant it outside too much before Victoria Day.

Can't wait that long? You can get a jump on the season by starting your seeds indoors, or you can protect your growing garden with a polyethylene tunnel or a cold frame.



Summer salads

This year I have done both. My impromptu salad garden of last summer has evolved over the winter into a cold frame full of lettuces that I intend to begin eating next week.

Hurrah for spring!

## SEE Food

SEE Magazine offers these restaurants as recommendations.

### PRICE GUIDE

\$ ..... Inexpensive, up to \$8  
 \$\$ ..... Moderate, \$8-\$15  
 \$\$\$ ..... Expensive, \$15-\$25  
 \$\$\$\$ ..... Very Expensive, \$25 and up  
 (based on a complete meal for one, excluding alcoholic beverages)

### BISTRO

**Normand's Cafe:** 11639 Jasper Ave., 482-2600. A bistro-style restaurant with a less-than-French menu, the reliable kitchen always serves the ever-present, gracious host — Normand himself — takes good care of his customers. Seasonal specials include wild game, another highlight is their cigar, gourmet dinners held by special request. \$\$

### BURGERS

**The Billiards Club:** 2nd fl., 10505-82 Ave., 432-0335. The slap and crack of pool games provide the background music to hearty hamburgers spilling mushrooms, onions and cheese. A side of fries and a pint of beer make a winning combo. \$

### BRUNCH

**High Level Diner:** 10912-88 Ave., 433-0993. This restaurant hums with convivial conversation as hungry folk tuck into plate-sized waffles covered with fresh fruit and cream. Those who can't do without their eggs in the morning will find them available every which way including as a Benedict with salmon. Coffee? Of course! \$\$

### CAJUN

**Dadeo:** 10548A-82 Ave., 433-0930. Soak up a blast of the blues at this casual, comfortable diner. Dadeo's got the best jukeboxes in town, bar none. Every bit as good as the musical selections is the food, heavy servings of gumbo, oysters, po'boys and more. \$-\$\$

**Louisiana Purchase:** 10320-111 St., 420-6779. You'll forget all your blues at this big honk. The staff are friendly and fast as they plunk their platter-sized portions down on the tables. The New Orleans-style menu includes tournois ya ya, and chicken piccata. For something unusual, sample the smoked rabbit ravioli. \$\$

### CALIFORNIAN

**Kokomo's California Bar & Grill:** Bourbon Street, West Edmonton Mall, 487-6558. Appetizers and cuisines served here — just like in the sun-kissed American state — A mélange of the tried and true, pastas, steaks and stir-fries. The friendly, relaxed atmosphere makes you forget you're in the winter mall. \$-\$\$

### CHINESE

**North China:** 12208 Jasper Ave., 448-9998 and 9920-82 Ave., 448-9999. A paradox. Disarming decor and they seem puzzled when you want to sit down. Don't do it. Order takeout or free delivery — North China's raison d'être, which they have down to a science. Best hot and sour soup in town, great pot stickers and generous dishes. \$\$

### CANADIAN

**Rosie's Bar and Grill:** 10604-101 St. and four other locations, 423-3499. Nothing over \$4.99 on the menu. This is stick-to-your-ribs, home-cooking fare. Meat and potatoes are the order of the day, with such solid offerings as the Ukrainian platter, lasagna, country-fried steak and beef burgers. \$

### DELI

**Prairie Oyster Bistro Style Deli:** 12516-102 Ave., 452-5752. A nook of an eatery tucked into a tiny strip mall, the Prairie Oyster is big on food. Proprietors Kate and Charles Pick carefully select such exotica as bocconcini, shiitake mushrooms, and dried berries. Their fresh baked bread on Saturday is heaven on earth. \$

**Zenari's:** Manulife Place, 423-5409. Both the patrons and the food at Zenari's are well-dressed. Tummy specials change daily, but usually include gourmet pizzas, healthy sandwiches and salads, and decadent desserts. For those on the move, take it out. More sedentary types might prefer staying put in the combo colorful deli, gourmet grocery store and kitchen shop, and watching the passing parade. \$-\$\$

### FRENCH

**The Creperie:** 10220-103 St., 420-6656. Well-established as one of the city's most romantic restaurants, The Creperie features a unique rustic charm with soft lights and a quiet atmosphere. The menu features — what else? — but crepes. These include chicken and fruit lightly curried and a Crepe Alaska seafood delight. \$\$\$

### ITALIAN

**Il Portico:** 10012-107 St., 424-0707. This is one trendy trattoria. Anyone who's anybody in town eventually dines in this hip and noisy room. Accommodating staff, and an innovative kitchen serve fresh, imaginative Italian food with excellent results. Reservations recommended. \$\$-\$\$\$

**Tasty Tomato:** 14233 Stony Plain Road, 452-3594. Tasty, tantalizing, home-cooked Italian food — just like momma made. People are lining up to get into this tiny eatery, so they can tuck into great pastas and specials, pizzas, and house salad with "secret" dressing. \$-\$\$

### JAPANESE

**Furatsato:** 10012-82 Ave., 439-1335. Calming, homey and welcoming, to enter Furatsato is to be transported to a world of rough-hewn wood, close, cozy tables and delectable delights. Offers the range, from bento boxes, to sushi and udon noodles. \$-\$\$

### LUNCH

**Il Peperoncino:** 10115-104 St., 423-1612. This hot spot in the city centre is jam-packed at lunch. No wonder: the food's great. Meals are hearty and simple. Panini — Italian sandwiches — filled with beef braised in red wine, aromatic pan-fried vegetables, or roast pork stuffed with garlic are staples. The pasta changes daily. Pizze, an addictive, sugar-coated bread ring, is a must for dessert. \$

### MEXICAN

**Julio's Barrio:** 10450-82 Ave., 431-0774. Forget the falling peso with a few margaritas or a couple of cervasas in this hot 'n' hip youth side spot. Amidst the iron cactus coat-hangers and comfy leather chairs, power-lunchers yap on cell-phones and nosh on burritos, quesadillas, fajitas and, of course, muchos nachos. \$-\$\$

### PIZZA

**Bella Crusta:** 10332-81 Ave., 430-6221. Not your ordinary pizza joint. Pizza therapist Jeff Caskenette cures everyday ailments with original combinations such as B.C. salmon, capers, sweet onions and dill, or chorizo sausage, mushrooms, sweet peppers and asiago cheese. \$

### PUBS

**The Black Dog:** 10425 Whyte Ave., 439-1082. Celtic spirit meets alternative moxy at this Old Strathcona hang-out. This pup's all about pubbing, from the fine ales to the dart boards at the back. Menu includes Irish stew, meat pies and other notables of the English bar scene. \$

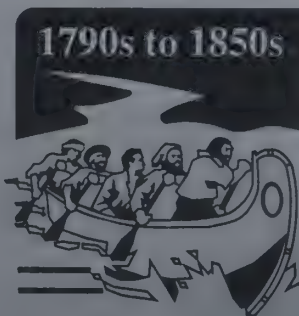
### THAI

**The King and I:** 10160-82 Ave., 433-2222. If it's good enough for the Rolling Stones, it's good enough for you. The Kings of Rock 'n' Roll checked out the King and I's array of traditional Thai cuisine when they last played here. Plates are plentiful, and like the decor, service is efficient and enjoyable. \$\$

### WINE BARS

**Wine Street Cafe & Bar:** 10815 Jasper Avenue, in the Mayfair Hotel, 448-0037. What a grape idea! Canada's largest wine bar, with over 110 vintages by the glass. When you're not sipping, you should be eating. The extensive menu boasts everything from flank steak and peppery coho salmon to alligator. Also available are pizzas from the wood-burning oven. \$\$

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EDMONTON  
200 YEARS OF  
BUILDING TOGETHER



## Kathleen Lavery display highlights pre-abstract Bush

**Jack Bush**  
**Kathleen Lavery Gallery**  
**until May 17**

## VISUAL ARTS

BY RUSSELL BINGHAM

**T**oronto painter Jack Bush, who died in 1977, is best known for his large abstract paintings that combine Matisse color with a uniquely personal kind of abstract imagery. His trademark type of figure-ground composition, typically employing eccentric shapes set on contrasting painted "grounds," has become so identified with Bush himself that anyone making paintings even remotely similar is often disparagingly referred to as "taking off on Bush."

He's something of a colossus of Canadian painting and in some ways a bit of an intimidating lurking presence for artists who have an interest in making paintings that deal with color abstraction. For these artists, then, an exhibition at the Lavett Gallery of an earlier more "formative" Jack Bush may provide a bit of solace.

## Transitional period

The exhibition, called *Jack Bush Selected Works 1929-1952* assembles a group of watercolors and oils from the artist's early years, before his head-long plunge into abstraction. Slightly uneven in quality, the works in this exhibition show Bush jumping around a lot, experimenting with various types of subjects and approaches. The paintings are what you might call stylistically eclectic, and they are more or less what you would expect from a young artist who was feeling his way during this very transitional period of Canadian art history.

Influences abound, most of them Canadian, and the show gives a sense of the deeply parochial flavor of art in Eastern Canada during those decades. It's interesting, for example, to note the twisting curves so typical of Group of Seven modernism in paintings like "Autumn Sun" (1943) and the earlier "Old House — Hogg's Hollow" (1929).



*"The Open Road," 1943, oil on paperboard*

Other works show a different tendency of the time, a kind of reaching for a type of abstract look that saw buildings and natural forms distilled into simple primary shapes, often oddly-colored and dramatically lit. "Street Scene — Twilight" (1945), for example, and "House on the Highway," (1947) fit that look.

What's interesting to note, however, is how good some of Bush's

"derivative" paintings are, and how much they go beyond empty pastiche. His "Landscape" (1945), owes much to Lawren Harris, but it shows a better assimilation of the cubist impulse that lay behind so much of Harris's art.

Paintings like "Country Church" (1944), have a cold, almost threatening quality to them and this is in deep contrast to the warm, nostalgic feelings conjured by works such

as "Open Road" (1943), or "Sunnybrook Afternoon" (1937).

It's tempting to infer that Bush was grappling during this period with his own confusion about the role of emotional feeling as part of the content of art. Perhaps he was trying to determine what place it held in his own painting, which in retrospect, we can see was moving towards a pure type of abstraction distilled of reference to human

emotional feeling.

By the early '50s, Bush had begun to make fully abstract paintings and by the end of that decade was already demonstrating the enormous originality that characterized his later work. Examples of this maturity may be seen at the Lavery Gallery in a few later pieces included for display as a kind of addendum to the show of earlier paintings.

# The Big Book

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## GALLERY BEAT by Wendy Beaulding

## Dahlberg messes with mindscapes

Lorraine Dahlberg's years of experience as an occupational therapist have set fire to the creative being within her. Seeing the trauma and pain people suffer has served as inspiration for her paintings and has given her an insight into life.

"Many people have labelled my work 'Mindscapes' because some of the art I do is about choices people make and their emotions when they are in crisis. My work is a way of expressing those feelings that don't always fit words," Dahlberg said.

Dahlberg's paintings, which can currently be seen at the Expression & Images Gallery, are just as symbolic as they are autobiographical. Her art comes to life through two unique mediums: watered-down acrylics with their rich colors and versatility, and her venture into embossing using acrylic detail.

The technique of embossing makes Dahlberg's work very intriguing and gives it spirit. The process is a form of paper sculpting created with the use of stencils, heat, and water. Embossing is commonly found on greeting cards and stationary.

This exhibit includes pieces from a series called "The River Between Us" and also showcases Dahlberg's other means of expression: poetry. Including poetry with art is a long-standing tradition that even Emily Carr used to indulge in.

**And elsewhere...**

The FAB Gallery has re-opened and new exhibits in the newly-renovated art space are well underway. Currently showing is a collection of work by graduating Fine Arts students. "Powerlines" runs until Apr. 30.



# Deadly dancing

## A Japanese style of movement redefines space

Story by Sandra Speranza

Photo of Barbara Bourget by Laurence M. Svirchew

### PREVIEW

**Kokoro Dance**  
in L. Haas Theatre  
May 5 & 6

**J**ons Lindemann is used to performing in front of symphonies decked out in a standard black tuxedo.

"But he's about to trade in his tux for something much more — shall we say — stripped down. For an upcoming performance with Kokoro Dance, the internationally renowned trumpet player and three other classical musicians will defy tradition and wear nothing more than little skirts and complete white body paint."

Well — not complete body paint. "I do have to keep the area right around my tips clear of the make-up obviously — because my lips have to vibrate to play the horn," Lindemann concedes.

"It's a lot different than anything I've ever done before," the 28-year-old musician smiles as he compares his latest gig to his usual appearances with symphonies around the globe.

### Avant-garde

Nor only will Lindemann be donning the little skirt — he will ditch a repertoire of Bach and Forsyth in favor of an avant-garde, semi-improvisational composition. To top it all off, Lindemann will be playing his trumpet as he slowly moves around on stage with a handful of similarly-clad dancers.

It's all part of a new production by Kokoro Dance, a company from Vancouver. It's called — aptly enough — *Dance of the Dead* and features a form of dance known as *butoh*.

If you haven't guessed by now, *butoh* involves very little clothing.

body paint — and in some cases — shaved heads. Created in Japan 40 years ago, it's an intense and passionate style of dance characterized by incredibly slow movements. In *Dance of the Dead* for example, it takes Lindemann about 20 minutes to walk across the stage in one direction.

"The Japanese put more attention to the *ma* — which is the space between events rather than the events themselves," explains one of Kokoro's two founders and principal dancers, Jay Hirabayashi.

Space is really the pregnancy that gives birth to the event. And *butoh*, I think does that. It allows you a lot of space to let your mind dwell on the dance."

Hirabayashi and his partner — Barbara Bourget — were first inspired by *butoh* after watching a Japanese dancer perform. "We had never seen anything like this and in one of the pieces he curled up in a crouch position and he covered in cocoon silk. And then all he did for the next 15 minutes was stand up — so it was really slow. But it was mesmerizing," Hirabayashi recounts at a pace expected of a *butoh* dancer. "That performance never left our minds."

That was 1980. Six years later, Hirabayashi and Bourget started up Kokoro. And since that time, the irreverent dance company has been wowing audiences around the world with its unique costumes, style of dance and intimate collaboration with musicians. Hirabayashi says he prefers the musicians to be on stage with the dancers rather than off to the side in some orchestra pit.

"It gives an added element of excitement and opens up the possibilities for other kinds of expres-

sions. Musically, you can have conversations with our bodies and their music so that each night is different," he explains.

In *Dance of the Dead*, six Kokoro dancers have conversations with four musicians — Lindemann, internationally-acclaimed cellist Shauna Rolston, pianist Adrienne Park and guitarist/composer Robert J. Rosen. Lindemann says those musical conversations are unlike anything he's ever played — and he finds it difficult to describe their sound.

### Free reign

"It's not jazz, it's not classical, it's not pop," he says. "The music is very improvisatory. (Rosen) has given us nuggets of information to deal with — so there are some segments that are set and then there's moments which simply gives us free rein," he explains.

In fact, the more we can explore the different timbres of our instrument, the better. Because what we're really trying to do is evoke an emotion. We're not trying to get people to think of the trumpet as it were."

Rosen first approached Lindemann with the idea of *Dance of the Dead* last year — after the two worked together at the Bonif Centre for the Arts. "I was just blown away by his intensity and passion and absolute focus. The way Jens plays the trumpet is very much the way Jay and Barbara dance," says Kokoro's long-time musical collaborator.

But it wasn't just musical talent that led Rosen to chose Lindemann as well as Rolston and Park. A lot had to do with their individual personalities and their willingness to perform improvised music.

"Most classically-trained musicians do not do a lot of improvisation," concedes Lindemann. "We're recreating music that's already been laid out for us. And all the musicians involved with this have done a fair bit of contemporary music, so the idea of improvisation is not a daunting one at all. So I think the personality types were just as important as what the instruments were. In fact, the instruments were almost irrelevant. It really was more important to get the right chemistry of musicians."

Of course — it was also important to get a bunch of musicians who didn't mind performing sans clothes. Oddly enough, that wasn't a problem for Rosen. He says all the musicians were "gung ho" about the idea. Even Lindemann — who admits he had a rather "conservative" upbringing — didn't have any reservations about the project.

"None whatsoever," he asserts. "Until they asked me to wear a loin-cloth. And I thought it'd be like a small pair of trunks. But it's not. A loin-cloth is exactly what it sounds like. I was a little concerned about that because I don't have a dancer's body."

Fortunately for Lindemann, he won't be wearing a loin-cloth. After negotiating with the dance company — it was decided that all the musicians would wear skirts instead, Lindemann breathes a sigh of relief. "I think it might have made us a little bit self-conscious and would've taken away from what we do best — which is play our instruments. So we came up with a very happy compromise."

The musicians also had to dance around the issue of shaving their heads for the performances. Was

Kokoro really going to make them cut off their hair? "That's kind of Jon's beautiful long blond locks."

"Surprisingly enough, she actually tossed the idea around a little bit to me," Lindemann smiles. "I was quite surprised. But it was not really going to happen."

Despite those close shaves, Lindemann has nothing but praise for the piece. He's already performed *Dance of the Dead* in Vancouver and Ottawa and thoroughly enjoys the experience. He says he's learned a lot from the Kokoro dancers.

### Open minded

"It's very different from what I've ever done before — so it's really sort of made me stop and think to be open-minded. And I think I allowed myself to do that because of how committed the dancers are to this particular dance form," he explains.

"Their commitment to it is what really sold me. If they weren't sold on what they were doing, I would treat it like a gig. Thank you very much, where's the cheque? But because they are as into it as they are, it's very infectious and they feed off our interest as well."

Still — Lindemann does admit he is a bit nervous about performing the piece in his home town.

"The reaction of friends and family seeing you in a completely different context from wearing a tuxedo in front of the symphony doesn't really worry me, because I'm committed to doing the program. And I think the show is wonderful," he says. "But I do feel a lot more vulnerable, because it's not something I do regularly."





## FAMOUS PLAYERS

### 4<sup>th</sup> MATINEES

PARAMOUNT 424-1307 &  
10233 Jasper Avenue DT5 DIGITAL SOUND

**BOB ROY** M  
Sawyer, Jones, Hanks  
Sawyer, Jones, Hanks  
not suitable for young children

### 4<sup>th</sup> MATINEES

CHILDREN / GOLDEN AGE \$4.25  
WESTMALL 5 444-1282 &

**DON JUAN DEMARCO** M  
Sawyer, Jones, Hanks  
Sawyer, Jones, Hanks

**WHILE YOU WERE SLEEPING** PG  
daily 7:00, 9:30 PM, mat Sat/Sun 1:40 PM

**ATTENTION IN PARIS** M  
daily 9:45 PM, mat Sat/Sun 1:30 PM

**BOB ROY** M  
Sawyer, Jones, Hanks  
Sawyer, Jones, Hanks

**TOP DOG** M  
daily 7:10, 9:30 PM, mat Sat/Sun 2:00 PM

**PEBBLE AND THE PENGUIN** G  
Sawyer, Jones, Hanks

### 4<sup>th</sup> TWILIGHT SHOWS

WESTMALL 5 444-1282 &  
West Edmonton Mall DT5 DIGITAL SOUND

**BASKETBALL DIARIES** M  
daily 7:00, 9:15 PM, mat Fri/Sat/Sun 3:15 PM

**DON JUAN DEMARCO** M  
daily 9:20 PM

**PEBBLE AND THE PENGUIN** G  
mat Fri/Sat/Sun/Tue 1:40 PM

**BOB ROY** M  
daily 6:45, 9:25 PM, mat Fri/Sat/Sun 2:00 PM

**WHILE YOU WERE SLEEPING** PG  
daily 7:10, 9:30 PM, mat Fri/Sat/Sun 3:25 PM

**TOP DOG** M  
daily 7:05, 9:10 PM, mat Fri/Sat/Sun 2:00 PM

**A GOOFY MOVIE** G  
daily 7:10, 9:30 PM, mat Fri/Sat/Sun 3:25 PM

### 4<sup>th</sup> MATINEES

CHILDREN / GOLDEN AGE \$4.25  
LONDONDERRY 444-1282 &

**BOB ROY** M  
Sawyer, Jones, Hanks  
Sawyer, Jones, Hanks

**A GOOFY MOVIE** G  
daily 6:45 PM, mat Sat/Sun 2:45 PM

**WHILE YOU WERE SLEEPING** PG  
Matinee, evening, and Saturday

**WHILE YOU WERE SLEEPING** PG  
Matinee, evening, and Saturday

**WHILE YOU WERE SLEEPING** PG  
Matinee, evening, and Saturday

**WHILE YOU WERE SLEEPING** PG  
Matinee, evening, and Saturday

**WHILE YOU WERE SLEEPING** PG  
Matinee, evening, and Saturday

**WHILE YOU WERE SLEEPING** PG  
Matinee, evening, and Saturday

**WHILE YOU WERE SLEEPING** PG  
Matinee, evening, and Saturday

**WHILE YOU WERE SLEEPING** PG  
Matinee, evening, and Saturday

**WHILE YOU WERE SLEEPING** PG  
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Matinee, evening, and Saturday

**WHILE YOU WERE SLEEPING** PG  
Matinee, evening, and Saturday

**WHILE YOU WERE SLEEPING** PG  
Matinee, evening, and Saturday

# AT THE FLIX

## Bullock makes *Sleeping* anything but dull

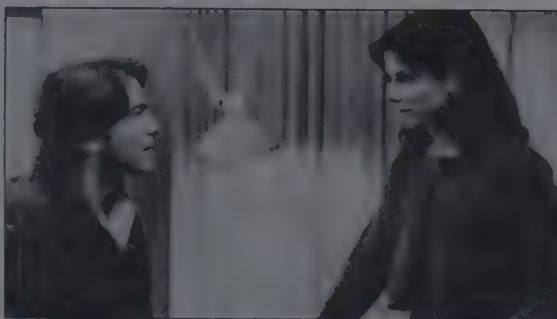
### WHILE YOU WERE SLEEPING Cineplex Daily

Cynic that I am, romantic comedies almost always leave me cold. *Sleepless in Seattle* was okay, but not exactly anything I'd be interested in seeing more than once. And *I Love Trouble* with Nick Nolte and Julia Roberts took the genre to a new low. That's why, when given the task of reviewing the new romantic comedy *While You Were Sleeping*, I was less than enthused. Fortunately, it's a movie that not only makes you care about the characters, it also manages to capture the spirit of the old romantic comedies that used to come out of Hollywood in the '40s and '50s.

As the movie opens, we're introduced to Lucy (Sandra Bullock) who works in a toll-booth at the Chicago transit station. With both of her parents dead, and only a cat to return home to at night, Lucy leads a rather sad, lonely life. The only thing she seems to look forward to every day is seeing her dream man boarding the train every day. He, unfortunately, never notices her.

Until one day when the dream guy, Peter Callaghan (played by Peter Gallagher) is mugged and dumped in front of a moving train. Without stopping to think, Lucy jumps in and saves him. Later when she tries to visit him at the hospital, an honest mistake convinces both the doctors and the guy's family that she is his fiancée.

The Callaghans, who are estranged from their son, are quick to welcome Lucy to the family. And for Lucy, who has no family of her own, the love and attention is just too much to turn away from. It becomes even harder when she



These two people (Peter Gallagher and Sandra Bullock) are not the ones meant for each other in *While You Were Sleeping*.

meets Peter's brother Jack (Bill Pullman), a down-to-earth guy who took on the family business when Peter took off for law school. From the moment they meet, you know Jack and Lucy are really destined for each other.

Even as Jack and Lucy slowly fall in love (Okay, so it all takes place over the course of a week.), Lucy is forced to come up with some creative stories to convince the skeptical Jack. In the process, we learn what a generally superficial, egotistical guy the comatose Peter really is. By the end, you're not only hoping Lucy winds up with Jack, but that Peter never even wakes up to find out what he's missing.

While the story demands a certain degree of suspended disbelief (What movie doesn't?), the characters are always believable and likeable. Bullock, in her father's too-large trench, manages

to tug at your heartstrings without ever becoming whiny or snivelling. And Pullman as Jack manages to create a character that is charming and real.

Under director Jon Turteltaub's (*Cool Runnings*) guidance, the romance between Jack and Lucy is allowed to grow naturally. And he succeeds at interjecting just the right amount of humor and sarcasm into what could have been a syrupy sweet tale.

Sheena Stewart

### THE BASKETBALL DIARIES Famous Players Daily

New York's mean streets, NBA dreams, rigidly-enforced Catholic doctrine, a paedophilic coach, and drugs. Lots and lots of drugs.

This movie looks good, the cast seems powerful, and Leonardo DiCaprio proves himself a monumental talent.

But *The Basketball Diaries* has all the

tension of a boiled strand of spaghetti. Imagine something between *Reefer Madness* and a Hallmark sympathy card reading "Sorry to Hear About Your Heroin Addiction." Yes, *Diaries* is a propaganda film — a noble one, I'd say — so why am I slamming it?

Because it was just this fucking close to being an effective one. And it blew entirely. The white-bread anti-drug message would go in thinking, "Drugs are bad. They'd leave saying." Y'know, I was pretty sure drugs were no good for you, and by golly, I was right!

The young hooligan types inclined to sneak in through a fire exit would sit wait 10 minutes, and leave, demanding their money back. The word "lame" would figure heavily in their petition.

Shit like this happens: the four buddies show up in a broad daylight outdoor scene in their boxers and Keds. You wonder. But DiCaprio's voice-over clarifies, "In Chicago, they do this for kicks, blah blah... In Jersey this, blah blah... But in New York we jump off a cliff into the shitty Hudson River."

The kids sit around, spout some uninspired dialogue, then jump. Or a better example, the camera dives down a grungy stairwell, peeling paint and piles of rubble veer into view and out, your eye is hooked, your curiosity aroused. Suddenly another voice-over, "Did I ever tell you about the first time I shot heroin?" "No!" screams your inner voice. "But you're gonna, ain't ya!" And he does.

We know how the movie ends right from the beginning, and we know what happens in every scene before it plays because writer Jim Carroll and former TV commercial director/feature film rookie Scott Kalvert explain it so horrendously clearly. Aaaaahhh!

Chauncey Featherstone

### A MINUTE at the MOVIES

#### BOX OFFICE TOP FIVE

##### 1 BAD BOYS

TV's Martin Lawrence and Will Smith grace us with their presence on the big screen in this loud, obnoxious, violent and above all dumb action-adventure. Plot is unnecessary, so I'll be brief. Smith and Lawrence play two tough Miami cops (finding it hard to swallow already). Smith is the cool, suave one, Lawrence is the one with a wife and kids and mostly whines about how "he ain't gettin' none at home." There's your whole movie; the rest is predictable junk. Director Michael Bay tries hard to make this team work, but he fails. Look for the tired old car chases, scantily-clad young girls and a string of expletives that grates quickly. If the producers were looking for another *Lethal Weapon*-type team, they missed the target.

##### 2 JESSICA LONG

Liam Neeson and Oscar winner Jessica Lange star in this big movie, with big beautiful scenery, large characters and universal themes. Villains are villains and the good guys are brimming with truth and honor. Despite its blustering, this is a terrific movie. Liam Neeson recovers nicely from his sappy role in the sickening *Nell* and plays Rob Roy MacGregor, head of a Scottish clan of cattle drivers in the mid-1700s. Ignoring warnings from his wife (Lange), Roy borrows a thousand pounds from the Marquis and his scheming sidekick Archibald Cunningham, played by Tim Roth who very nearly steals the movie, and Rob Roy's thousand pounds. Now indebted to the Marquis, Roy MacGregor chafes at the Marquis's control over him. He's a man of honor, and he's a man of honor. All the elements are pulled together by director Michael Catron Jones, and makes a good that's believable and tough to beat.

##### 3 TOMMY BOY

Chris Farley and David Spade star in this comedy that's part *Wayne's World* and part *Dumb and Dumber*. Farley is Tommy Callahan and after finally grad-

uating from his seven-year tour of duty in college, he's off to work in his father's auto parts factory. Just as his dad (Brian Dennehy) marries his new wife (Bo Derek), he dies of a heart attack and leaves the dimwit Tommy to handle the company and keep it out of the hands of his conniving stepmom and her lover (Rob Lowe). Tommy hits the road with his dad's former right-hand man (Spade) to sell a new line of brake pads. I've always said there's nothing wrong with an occasionally mindless movie like this one, and there are plenty of genuinely funny moments from Farley and Spade.

3 out of 5.

##### 4 DON JUAN DEMARCO

Marlon Brando and Johnny Depp star in this romantic comedy that features Depp as a young man who fully believes he's the infamous lover Don Juan. In a mental institution, he meets psychologist Dr. Mickler (Brando). Mickler quickly realizes that Don Juan is a passionate young man and, instead of medicating him as his boss recommends, Mickler allows Don Juan to tell his incredible story of love. There are some funny moments as he recounts his life through flashbacks, and in the process, he awakes long-dead passions in Mickler, who rediscovers his love for his wife, played by Faye Dunaway. This is corny romance all the way, but it mostly works, and with this cast, how could it not?

3 out of 5.

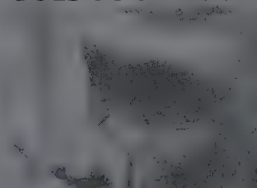
##### 5 STUART SAVES HIS FAMILY

At a flicker, pick up the torch carried by so many other *Saturday Night Live* cast members and regurgitates a lacklustre SNL bit into a two-hour movie. Who could possibly put up with Stuart Smalley's satirical, lap-trap for 120 minutes and make him seem like a hero of humanity? In this credit producer of *Forrest Gump* and *Back to the Future*, Stuart Smalley pushes the edges of Stuart's small-screen home as we meet his dysfunctional alcoholic family. But here's the bottom line: this isn't *Funny*. Avoid it, because you're good enough, you're smart enough and doggone it, Stuart Saves the Family stinks.

0 out of 5.

Today James hosts A Minute at the Movies, heard daily at 6:25 a.m., 9:25 a.m., and 5:50 p.m. on K 97.

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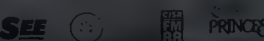
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# AT THE FLIX

## Caruso jumps from Blue to noir

### KISS OF DEATH Cineplex Daily

Well, at least he doesn't have to bare his butt.

The new David Caruso vehicle, *Kiss of Death*, is an attempt to recreate film noir with a modern attitude. Caruso plays Jimmy Kilmartin, a clean, sober ex-con drawn back into the criminal underworld when his cousin asks him a little favor.

The "favor" lands Jimmy in jail, shattering the lives of he and his family, and he soon finds himself stuck between ambitious D.A.s and the criminal Brown family. The Brown legacy is held by likeable psychopath Junior Brown (Nicolas Cage, who has most of the best lines). To make matters worse, the "favor" also places seemingly vengeful cop Calvin (Samuel Jackson) as his near-constant companion.

Now, film noir was a style of filmmaking in the black-and-white era that has probably given us more organized crime clichés than the whole *Godfather* trilogy. Noir-ish films featured ambiguous heroes and villains, meaningless death, duplicitous lawmen, gritty night scenes, and incredibly complex webs of betrayal and deceit.

*Kiss of Death* has an ambiguous hero, an interesting villain, a fair amount of night scenes, some genuinely slimy cops, an achingly meaningless death — and a plot more straightforward than a Steven Seagal flick.

Liars aren't supposed to look like liars; they should seem like the nicest people in the world, the kind of person that the audience trusts right up until the end when they point a gun at the hero. Apart from a few welcome twists halfway through, the plot is just too clear to hold much interest. You're always sure who the real bad guys are, and the plot resolution occurs far, far too quickly.

There's a lot of things done right in *Kiss*. The acting is pretty darn good by everyone, with some great contrasting interplay between Caruso and Cage and, in particular, Cage's portrayal as a psychopath

### FILM CLIPS REPERTORY THEATRE SHOW TIMES

All listings were accurate at press time.  
Check with theatre for confirmation.

### EDMONTON FILM SOCIETY Provincial Museum Auditorium 102 Avenue & 128 Street, 453-9100

**MY REPUTATION (1946)** A repressed, sheltered woman suddenly becomes a widow. (May 1, 8:00 pm)

### METRO CINEMA Colin Low Theatre, Canada Place 9700 Jasper Avenue, 425-9212

**JESUS CHRIST SUPERSTAR (1973)** Actors restage the last few weeks of Christ's life in the film version of the megamusical. (Apr. 27-28, 8:00 pm)

### GARNEAU THEATRE Movie Info 433-0728 8712 - 109 St. Wide Screen - Full Surround Stereo

**Forrest Gump** M  
Fri. Apr. 28, Sat. Apr. 29 - 5:00 pm  
**Showshank Redemption** M  
Fri. Apr. 28, Sat. Apr. 29 - 8:00 pm

**K-97 NITE OWL** Apr. 28 & 29 - 11:00 pm  
**Legends of the Fall** M  
violent scenes

No 5:00 or 7:00 pm Sun. Apr. 30 - private booking  
**All Nite Owl Shows \$5**

Before 6 p.m. All Shows \$1.25  
After 6 p.m. \$2.50 Tuesdays All Seats \$1.25

capable of genuine feelings of friendship is alternately funny and creepy

Was it worth it for Caruso to leave *NYPD Blue*? Um, well, no. But he could have done a lot worse. *Kiss of Death* is always watchable; it's just never gripping.

Roy Fisher

### THE CURE Cineplex Daily

If you don't get a little misty, you're made of stone and you kick puppies for fun.

*The Cure* is a decent film, showing more promise than polish, but nonetheless, a sensitive examination of friendship in the face of terminal illness.

Brad Renfro plays Erik, an anti-social pre-teen, an outcaste during the school year, cast even further out for the summer holidays. Joseph Mazzello plays Dexter, an 11-year-old boy stricken with HIV during a blood transfusion in the indeterminate past.

This is not an AIDS movie, as much as Hollywood would have liked it to be. While fear of HIV and homophobia are still linked and pervade society, one would have to be born in a deep cave not to know HIV's manner of infecting. That bigotry exists, I don't question, but in this instance, the lack of subtlety in its portrayal made it feel like the plot device it was, rather than a genuine exposé of it.

If bigotry is cruel, false hope is crueler. When the boys discover a headline in the "National Examiner" proclaiming a Dr. Fishburne as the discoverer of a cure for AIDS, the movie takes off. Erik and Dexter hop their raft in a bid to make New Orleans via the Mississippi where the alleged cure waits in a secret swamp plant. On their journey, Erik gets to spread suntan lotion on a nubile, semi-nude young lady for the first time and Dex blows it for him by pointing out that her tattoo is spelled incorrectly. Dex steps forward in a fight, cuts himself with a jackknife, and wards off a sure beating.

But Dexter, for his strength and dignity, is still a little kid with a naive gullibility, while Erik's bravado gives way to genuine courage, making the harshest decisions he's ever required of him.

Brad Renfro and Joseph Mazzello are this movie's promise. The script didn't demand great depths from them, but with what they had, they capitalized on Annabella Sciorra, as Dexter's mom,

Linda, is the most believable adult character, the show's polish as it were. If there is a surprise to be had in the ending, she has it, and justifies admission

Chauncey Feathermush

### JURY DUTY Cineplex Starts Friday

Poo-poo. Ka-ka. Pee-pee. Jiggy-jiggy-jig. 1/8, 1/8

Funny stuff, eh?

You know, to give *Jury Duty* credit where it's due, I'd let a kid watch it. Pauly Shore plays Tommy Collins, the quintessential slacker. We meet him as he auditions for his uncle's male strip joint. His "milkman" schtick gets a little out of hand and he tells his mother that the job at the dairy fell through. That was the last funny bit for most of us and yes, the strip joint thing was tasteless, but that's precisely why I'd let a youngster watch it. You had to laugh.

Anyway, Tommy's mother presents him with a notice for jury duty, which he tosses, and she announces shortly afterwards that she and her boyfriend are getting married and taking the holiday trailer she and her son live in on the honeymoon. Tommy is pointedly not invited. This is shocking news to a kid in his mid-20s. He retrieves the notice from a dumpster, shops around the courthouse for a trial guaranteed to last a suitable length of time, finds one, and thereby lands himself a meal ticket with a place to sleep for as long as he can legitimately enter a not-guilty verdict.

The humor is broad, scatological, and it lost even the least sophisticated adult audience member by the end. The problem here is mostly structural. Focusing on Pauly's allegedly funny schtick wasted too much time for an interest-holding pace. No amount of appealing to my good nature will convince me that Pauly Shore isn't a no-talent dweeb.

The rest is sort of like *Twelve Angry Men* as written and performed by Mrs. Jones's Grade Two class. The movie is a primer on logic, a morality tale, and it does lend insight into a judicial system, albeit from a goofball perspective. Cerebral stuff for the "swing and slide" set. Yeah, I'd let a kid watch it.

The show isn't any good, mind you. As my buddy pointed out, "They're gonna have a helluva time selling that to Greyhound." But I'd happily let a kid figure that out for himself.

Chauncey Featherstone

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**DUMB AND DUMBER**  
Apr. 28 - 29, 11:00 AM, 1:15 PM, 3:30 PM, 5:45 PM, 8:00 PM, 10:15 PM

**HEAVYWEIGHTS**  
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**JUST CAUSE**  
Daily 1:15, 4:35, 7:55, 10:15 PM, Sat/Sun 1:15, 4:35, 7:55, 10:15 PM

**LEGENDS OF THE FALL**  
Apr. 28 - 29, 11:00 AM, 1:15 PM, 3:30 PM, 5:45 PM, 8:00 PM, 10:15 PM

**BOYS ON THE SIDE**  
Apr. 28 - 29, 11:00 AM, 1:15 PM, 3:30 PM, 5:45 PM, 8:00 PM, 10:15 PM

**THE QUICK AND THE DEAD**  
Apr. 28 - 29, 11:00 AM, 1:15 PM, 3:30 PM, 5:45 PM, 8:00 PM, 10:15 PM

**ERIK FISH**  
Apr. 28 - 29, 11:00 AM, 1:15 PM, 3:30 PM, 5:45 PM, 8:00 PM, 10:15 PM

**BILLY MADISON**  
Apr. 28 - 29, 11:00 AM, 1:15 PM, 3:30 PM, 5:45 PM, 8:00 PM, 10:15 PM

**LITTLE WOMEN**  
Apr. 28 - 29, 11:00 AM, 1:15 PM, 3:30 PM, 5:45 PM, 8:00 PM, 10:15 PM

**RICHIE RICH**  
Apr. 28 - 29, 11:00 AM, 1:15 PM, 3:30 PM, 5:45 PM, 8:00 PM, 10:15 PM

**JUNGLE BOOK**  
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**MURDER IN THE FIRST**  
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**KISS OF DEATH** M  
daily 2:10, 7:15, 9:30 PM, Sat/Sun 4:20 PM  
no passes accepted

**THE TRIST** PG  
daily 2:15, 9:45 PM

**LEGENDS OF THE FALL** M  
daily 2:10, 7:15, 9:30 PM, Sat/Sun 4:20 PM

**ERIK FISH** M  
daily 7:20, 9:40 PM

**RAVENS** M  
daily 2:10, 7:05, 9:00 PM, Sat/Sun 4:20 PM

**A GOODY MOVIE** G  
daily 2:05, Sat/Sun 3:40, 5:15 PM

**VILLAGE OF THE DAMNED** M  
daily 2:30, 7:30, 9:45 PM, Sat/Sun 4:40 PM  
no passes accepted

**OUTBREAK** M  
daily 2:00, 7:00, 9:30 PM, Sat/Sun 4:25 PM  
no passes accepted

**DEATHLY TINKLES ON THE BEACH** M  
daily 2:20, 7:15, 9:25 PM, Sat/Sun 4:30 PM

**JURY DUTY** PG  
daily 7:40 PM, Sat/Sun 4:50 PM

**WEST MALL 8** M  
West Edmonton Mall - 444-1819

**RAVENS** M  
daily 2:10, 7:00, 9:35 PM, Sat/Sun 4:25 PM

**DEATHLY TINKLES ON THE BEACH** M  
daily 2:00, 7:00, 9:20 PM, Sat/Sun 4:10 PM

**SINGLE UP** PG  
daily 2:20, 7:20, 9:45 PM, Sat/Sun 4:30 PM

**KISS OF DEATH** M  
daily 2:20, 7:10, 9:15 PM, Sat/Sun 4:20 PM

**PULP FICTION** R  
daily 7:10, 9:10 PM, Sat/Sun 4:20 PM

**THE TRIST** PG  
daily 2:10, 7:00 PM, Sat/Sun 4:15 PM

**ERIK FISH** M  
daily 2:25, 7:20, 9:40 PM, Sat/Sun 4:30 PM

**JURY DUTY** PG  
daily 2:30, 7:30, 9:50 PM, Sat/Sun 4:35 PM

**VILLAGE OF THE DAMNED** M  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**WESTMOUNT 4** M  
311 Ave. & Grand Road - 450-7043

**VILLAGE OF THE DAMNED** M  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**RAVENS** M  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**A GOODY MOVIE** G  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**RAVENS** M  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**DEATHLY TINKLES ON THE BEACH** M  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**JURY DUTY** PG  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**CINEMAS 6** M  
West Edmonton Mall - 444-1819

**DROP ZONE** M  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**FORREST GUMP** M  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**RICHIE RICH** PG  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**LEGENDS OF THE FALL** M  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**LITTLE WOMEN** G  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**BILLY MADISON** M  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**DUMB AND DUMBER** M  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

**QUICK AND THE DEAD** M  
daily 2:10, 7:10, 9:15 PM, Sat/Sun 4:10 PM

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(WE RESERVE)

**New Video: Alternative:**

**FORREST GUMP**  
MONTENEGRO  
CITY ON FIRE  
FIORELLI  
OCTOBER  
PUPPET MASTERS  
RADIOLAND MURDERS



**5440**  
 ♪ Dear Dear ..... \$932  
 ♪ Smilin' Buddha Cabaret ..... \$1249

**2PAC**  
 ♪ Me Against The World ..... \$1283  
 ♪ Now's The Time ..... \$1292

**A**  
**AALIYAH**  
 ♪ Age Ain't Nothing ..... \$1277  
 ♪ I'm A \*\*\*\*\*

**ACE OF BASE**  
 ♪ Love ..... \$1277  
 ♪ So Far So Good ..... \$1418  
 ♪ Cuts Like A Knife ..... \$967

**ADAM**  
 ♪ Live Live Live ..... \$1292  
 ♪ So Far So Good ..... \$1418  
 ♪ Cuts Like A Knife ..... \$967

**AEROSMITH**  
 ♪ Big Ones ..... \$1295  
 ♪ Get A Grip ..... \$1285  
 ♪ Greatest Hits ..... \$932  
 ♪ Toys In The Attic ..... \$932

**ALABAMA**  
 ♪ Greatest Hits Vol 3 ..... \$1277

**ALICE IN CHAINS**  
 ♪ Facelift ..... \$1249

**ALL 4 ONE**  
 ♪ All 4 One ..... \$1283

**ALTMAN BROTHERS BAND**  
 ♪ Best Of ..... \$967

**AMERICA**  
 ♪ History Of: Greatest Hits ..... \$925

**YONI AMOS**  
 ♪ Under The Pink ..... \$1283

**JOHN ANDERSON**  
 ♪ Country Til I Die ..... \$1277

**APACHE INDIAN**  
 ♪ Make Way For The Indian ..... \$1285

**ARABIAN NIGHTS**  
 ♪ Living Under June ..... \$1292  
 ♪ Time For Mercy ..... \$1292

**LOUIS ARMSTRONG**  
 ♪ What A Wonderful World (MCA) ..... \$970

**B**  
**B-TRIBE**  
 ♪ Fiesta Fatal ..... \$1243

**BABYFACE**  
 ♪ For The Cool In You ..... \$1249

**BACHMAN TURNER OVERDRIVE**  
 ♪ Best Of ..... \$967

**BAD COMPANY**  
 ♪ 10 From 6 ..... \$925

**BARENAKED LADIES**  
 ♪ Maybe You Should Drive ..... \$1283  
 ♪ Gordon ..... \$1283

**BEASTIE BOYS**  
 ♪ Licensed To Ill ..... \$932

**BEAUTIFUL SOUTH**  
 ♪ Carry On Up The Charts: Best Of ..... \$1292

**BELLY**  
 ♪ Belly ..... \$1283

**BANNEY BENTALL**  
 ♪ Ain't Life Strange ..... \$932  
 ♪ Love's A \*\*\*\*\*

**ART BERGMANN**  
 ♪ What's The Deal? ..... \$1249

**BIG SUGAR**  
 ♪ Big Sugar ..... \$1292

**BLACK CROWES**  
 ♪ Time ..... \$1177

**CLINT BLACK**  
 ♪ Clint Black ..... \$1277  
 ♪ Clint Black ..... \$1277

**BLACKHAWK**  
 ♪ Blackhawk ..... \$1277

**BLACK OYSTER CULT**  
 ♪ Some Enchanted Evening ..... \$932

**BLUE ROSE**  
 ♪ Blue Rose ..... \$925  
 ♪ Blue Rose ..... \$925  
 ♪ Blue Rose ..... \$925  
 ♪ 5 Days In July ..... \$1283

**BRON JOVI**  
 ♪ Bron Jovi ..... \$1418

**BOOTSALICE**  
 ♪ Bootsallice ..... \$1285

**BOSTON**  
 ♪ Walk On ..... \$1285  
 ♪ Don't Look Back ..... \$932  
 ♪ Boston ..... \$1249

**CLINT BOTTOMLEY**  
 ♪ Blackberry ..... \$1277

**LIONA BOYD**  
 ♪ Classically Yours ..... \$1285

**BOYZ II MEN**  
 ♪ II ..... \$1418  
 ♪ COOLEYHIGHARMONY ..... \$1292

**BRANDY**  
 ♪ Brandy ..... \$1283

**TONI BRAXTON**  
 ♪ Toni Braxton ..... \$1277

**BREEDERS**  
 ♪ Last Splash ..... \$1292

**BROOKS & DUNN**  
 ♪ Waitin' On Sundown ..... \$1277  
 ♪ Hard Workin' Man ..... \$1277  
 ♪ Brand New Man ..... \$1277

**BUSH T**  
 ♪ Sixteen Stone ..... \$1283

**BYRDS**  
 ♪ Greatest Hits ..... \$932

**C**  
**CANDLEBOX**  
 ♪ Candlebox ..... \$1283

**MARIAN CANEY**  
 ♪ Unplugged ..... \$932  
 ♪ Music Box ..... \$1249

**MARY CHAPIN CARPENTER**  
 ♪ Stones In The Road ..... \$1249

**CARPENTERS**  
 ♪ Singles 1969-1973 ..... \$967

**CARRERAS/DOMINGO/PAVAROTTI**  
 ♪ Three Tenors In Concert ..... \$2150  
 ♪ Gift Set ..... \$1406  
 ♪ Three Tenors In Concert 1994 ..... \$1406

**CHANTIX**  
 ♪ MYSTIC: Gregorian Chants ..... \$1283

**TRACY CHAPMAN**  
 ♪ Tracy Chapman ..... \$925

**CHIC TRUCK**  
 ♪ Woke Up With A Monster ..... \$975  
 ♪ Greatest Hits ..... \$932

**CHRISTIAN**  
 ♪ Long Black Veil ..... \$1277

**CRILLIWACK**  
 ♪ Hits ..... \$932

**ERIC CLAPTON**  
 ♪ From The Cradle ..... \$1177  
 ♪ Time Pieces-Best Of ..... \$967

**CLASH**  
 ♪ Combat Rock ..... \$932

**LEONARD COHEN**  
 ♪ Best Of (CBS) ..... \$932  
 ♪ Songs Of Leonard Cohen ..... \$1249  
 ♪ Future ..... \$1249

**COLLECTIVE SOUL**  
 ♪ Collective Soul ..... \$1283  
 ♪ Hints, Allegations ..... \$1283  
 ♪ & Things Left Unsaid ..... \$1283

**PHIL COLLINS**  
 ♪ Both Sides ..... \$975  
 ♪ No Jacket Required ..... \$925

**JOHN COLTRANE**  
 ♪ Soultrane ..... \$967

**SHAWN COLVIN**  
 ♪ Cover Girl ..... \$1249

**HARRY CONNICK JR**  
 ♪ Blue Light, Red Light ..... \$932  
 ♪ She ..... \$1249  
 ♪ 625 ..... \$932  
 ♪ We Are In Love ..... \$932

**ALICE COOPER**  
 ♪ Greatest Hits ..... \$925

**COUNTING CROWS**  
 ♪ August & September ..... \$1283

**COWBOY JUNKIES**  
 ♪ Trinity Session ..... \$966  
 ♪ Pale Sun Crescent Moon ..... \$1277

**CRABHOLE**  
 ♪ No Need To Argue ..... \$1292  
 ♪ Everybody Else Is Doing It, So ..... \$1292

**CRASH TEST DUMMIES**  
 ♪ God Shuffled His Feet ..... \$1277  
 ♪ Ghosts That Haunt Me ..... \$1277

**ROBERT CRAY**  
 ♪ Robert Cray ..... \$967

**SHIRLEY CROW**  
 ♪ Shirley Crow ..... \$1277

**CULT**  
 ♪ Cult ..... \$1277

**D**  
**DAVID & DAVID**  
 ♪ David & David ..... \$967

**MILES DAVIS**  
 ♪ Sketches Of Spain ..... \$932  
 ♪ Kind Of Blue ..... \$932  
 ♪ Bitches Brew ..... \$1597

**MILES DAVIS**  
 ♪ (A&M) Steamin' ..... \$947

**BLADEYE DICK**  
 ♪ Different Story ..... \$1292

**DEEP PURPLE**  
 ♪ Deepest Purple ..... \$925

**DEERHORN**  
 ♪ Semantic Spaces ..... \$1299

**CHAKA DEMUS, & PLIERS**  
 ♪ All She Wrote ..... \$1292

**DES'REE**  
 ♪ I Ain't Movin' ..... \$1249

**JOE DUFFIE**  
 ♪ Third Rock From The Sun ..... \$1249

**KEVIN DION**  
 ♪ Colour Of My Love ..... \$1249  
 ♪ Celine Dion ..... \$932  
 ♪ Unison ..... \$1293  
 ♪ D'Ex ..... \$1249  
 ♪ L'Olympia ..... \$932  
 ♪ Incognito ..... \$932

**DIRE STRAITS**  
 ♪ Dire Straits ..... \$967  
 ♪ Communicate ..... \$967  
 ♪ Love Over Gold ..... \$967

**DOOBIE BROTHERS**  
 ♪ Best Of ..... \$925

**BOB DYLAN**  
 ♪ Greatest Hits ..... \$932  
 ♪ Greatest Hits Vol 3 ..... \$1249

**E**  
**ELO**  
 ♪ Greatest Hits ..... \$932

**ELAGOS**  
 ♪ Hotel California ..... \$925  
 ♪ Hell Freezes Over ..... \$1295

**EARTHTONES**  
 ♪ To Be Continued ..... \$1277

**ELASTICA**  
 ♪ Elastica ..... \$1278

**ENYA**  
 ♪ Enya ..... \$925  
 ♪ Shepherd Moons ..... \$1243

**EURYTHMICS**  
 ♪ Greatest Hits ..... \$1277

**EXTREME**  
 ♪ Waiting For The Punchline ..... \$1292

**F**  
**FABULOUS THUNDERBIRDS**  
 ♪ Hot Stuff: Greatest Hits ..... \$932

**FACE TO FACE**  
 ♪ Big Choice ..... \$1285

**MARIANNE FAITHFULL**  
 ♪ Secret Life ..... \$1245

**DIONNE FARRIS**  
 ♪ Wild Seed: Wild Flower ..... \$1249

**FINE YOUNG CANNIBALS**  
 ♪ Raw & Cooked ..... \$970

**FLEETWOOD MAC**  
 ♪ Rumours ..... \$925  
 ♪ Greatest Hits ..... \$1243

**FLOCK OF SEAGULLS**  
 ♪ Best Of ..... \$966

**FOREIGNER**  
 ♪ Mr. Moonlight ..... \$1278

**RAHNEY FOSTER**  
 ♪ Labor Of Love ..... \$1277

**GEORGE FOX**  
 ♪ Time Of My Life ..... \$1243

**FU-SCHIMONS**  
 ♪ Nervous Breakdown ..... \$1277

**G**  
**KIRBY G**  
 ♪ Breathless ..... \$1277  
 ♪ Silhouette ..... \$1277  
 ♪ Duotones ..... \$1277

**WARREN G**  
 ♪ Rhapsody: G Funk Era ..... \$1291

**PETER GARRIEL**  
 ♪ Shaking The Tree ..... \$1285  
 ♪ Secret Life ..... \$970

**VINCE GILL**  
 ♪ Vince Gill ..... \$1597  
 ♪ When Love Finds You ..... \$1245

**GIN BLOSSOMS**  
 ♪ New Miserable Experience ..... \$1292

**GIPSY KINGS**  
 ♪ Greatest Hits ..... \$1249  
 ♪ Allegria ..... \$932

**GLENN GOULD**  
 ♪ BACH: Goldberg Variations (1981) ..... \$932

**AMY GRANT**  
 ♪ House Of Love ..... \$1418

**GREEN DAY**  
 ♪ Greatest Hits Vol 1 & 2 ..... \$2078  
 ♪ Dookie ..... \$1283  
 ♪ Stranger ..... \$932

**GRIO**  
 ♪ Evolver ..... \$1277

**BUDDY GUY**  
 ♪ Slippin' In ..... \$1277

**H**  
**SUSAN HAMMOND**  
 ♪ Mr Bach Comes To Call ..... \$967  
 ♪ Mozart's Magic Fantasy ..... \$967  
 ♪ Beethoven Lives Upstairs ..... \$967  
 ♪ Tchaikovsky Discovers America ..... \$967  
 ♪ Daydreams & Lullabies ..... \$967

**CEFA HARNON**  
 ♪ VIVALDI: Cello Sons ..... \$1277

**HARNOY/ROBINSON/TORONTO CO**  
 ♪ VIVALDI: Cello CTI VOL 3 ..... \$1277

**PJ HARVEY**  
 ♪ To Bring You My Love ..... \$1285

**JULIANA HATFIELD**  
 ♪ Only Everything ..... \$1278

**WADE HAYES**  
 ♪ Old Enough To Know Better ..... \$1249

**HEADPHONES**  
 ♪ Greatest Hits ..... \$932

**HEADSTONES**  
 ♪ Teeth And Tissue ..... \$1278  
 ♪ Picture Of Health ..... \$738

**JEFF HEALY**  
 ♪ Cover To Cover ..... \$1277  
 ♪ Hell To Pay ..... \$966

**INANT**  
 ♪ Dog And Butterfly ..... \$932

**JAMI HENONIX**  
 ♪ Woodstock ..... \$1285  
 ♪ Ultimate Experience ..... \$1285

**FAITH HILL**  
 ♪ Take Me As I Am ..... \$1283

**HOLE**  
 ♪ Live Through This ..... \$1285

**WILLIE HOLIDAY**  
 ♪ Essence Of ..... \$932

**MOOTIE & THE BLOWFISH**  
 ♪ Cracked Rear View ..... \$1283

**I**  
**INDIGO GIRLS**  
 ♪ Swamp Ophelia ..... \$1249

**INXS**  
 ♪ InXS ..... \$925  
 ♪ What You Need- Best Of ..... \$1283

**J**  
**ALAN JACKSON**  
 ♪ Lot About Livin' & A Little ..... \$1277  
 ♪ Who I Am ..... \$1277  
 ♪ Don't Rock The Jukebox ..... \$1277  
 ♪ Here In The Real World ..... \$1277

**JANIE'S ADDICTION**  
 ♪ Nothing's Shocking ..... \$925

**JAYHAWKS**  
 ♪ Tomorrow The Green Grass ..... \$1283

**BILLY JOEL**  
 ♪ River Of Dreams ..... \$1249  
 ♪ Greatest Hits Vol 1 & 2 ..... \$2078  
 ♪ 52nd Street ..... \$932  
 ♪ Stranger ..... \$932

**ELTON JOHN**  
 ♪ Made In England ..... \$1418  
 ♪ Greatest Hits Vol 1 ..... \$967  
 ♪ Greatest Hits Vol 2 ..... \$967

**JANIS JOPLIN**  
 ♪ Greatest Hits ..... \$932

**JOURNEY**  
 ♪ Greatest Hits ..... \$1249

**JUNKHOUSE**  
 ♪ Strays ..... \$1249

**K**  
**KASHTIN**  
 ♪ Akua Tuta ..... \$1249

**KILLJOYS**  
 ♪ Stary ..... \$1283

**K B KING**  
 ♪ Best Of (MCA) ..... \$970

**CAROLE KING**  
 ♪ Tapestry ..... \$932

**KORCHIN/RENAISSANCE CO/RYLOV**  
 ♪ Baroque Festival ..... \$1395

**L**  
**LAMON/TAFELMUSIK**  
 ♪ BACH: Brandenburg CTT 1-6 ..... \$2497

**KO LANG**  
 ♪ Absolute Torch & Twang ..... \$925

**LEO TEPPELIN**  
 ♪ Leo ..... \$925

**ANNIE LENNON**  
 ♪ Medusa ..... \$1277  
 ♪ (BMG) Diva ..... \$1277

**OTTMAR LIEBERT**  
 ♪ Solo Para Ti ..... \$1249  
 ♪ Hours Between Night & Day ..... \$1249  
 ♪ Euphoria (EP) ..... \$615

**LITTLE TEXAS**  
 ♪ Big Time ..... \$1283  
 ♪ Kick A Little ..... \$1283

**LIVE**  
 ♪ Throwing Copper ..... \$1283

**LENNY LOGGINS**  
 ♪ Return To Pooh Corner ..... \$932

**LONDONbeat**  
 ♪ Londonbeat ..... \$1277

**PATTY LOVELESS**  
 ♪ When Fallen Angels Fly ..... \$1249  
 ♪ Only What I Feel ..... \$1249

**LYLE LOVETT**  
 ♪ I Love Everybody ..... \$1249

**RAY LYNN**  
 ♪ Nothing Above My Shoulders ..... \$1277

**M**  
**ASHLEY MADISAAC**  
 ♪ Close To The Floor ..... \$1292

**MAD SEASON**  
 ♪ Mad Season ..... \$1249

**MADONNA**  
 ♪ Madonna Stories ..... \$1395

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# CANADIAN





# CLUBS & PUBS

**YOUR WEEKLY GUIDE TO THE CITY'S CONCERTS, CLUBS AND ATTRACTIONS**

Clubs & Pubs listings are a free service. Mail, deliver or fax all relevant information (date, time, location, cost, etc.) to Amy at SEE Magazine, 10426-81 Ave. Edmonton, T6E 1Y5. Please type or print neatly. DEADLINE for listings is Friday the week before publication. SEE Fax Line: 439-1305. Sorry, no listings will be taken over the phone.

## ALTERNATIVE MUSIC

### DOG AND DUCK PUB #2

180 Mayfield Common, 426-2132

SAT 6: Wendy & William, Piemy

### DOWN EASY

15120 Stony Plain Road, 481-3279

THU 27: Punch Buggy, Furnace Maintenance, Bumper Crop, Suckerpunch

FRI 28: Wagbeard

SAT 29: Opium Underground

### THE MORGUE

10045-109 Street, 429-0404

THU 18: Mystery Machine, Daytona

### PEOPLE'S PUB

10620-82 Avenue, 433-9411

THU 27: Blink, Walking Tall, 16 Daze

FRI 28-SAT 29: Greyhound Tragedy, Scott Wicken

THU 4: Spiritus Mundi, Floyd, Plug

FRI 5-SAT 6: Funk 'N Stein, Bodkins

### THE REV

10030-102 Street, 423-7820

THU 27: the Waltons

SAT 29: 80's Retro Party

TUE 2: The Posies, Treble Charger

## BLUES & ROOTS

### 6TH STREET BAR

10041-106 Street, 423-1925

every TUE: Acoustic Open Stage

### ARDEN THEATRE

5 St. Anne St. St. Albert, 459-1542

FRI 5: John McDermott

### BLUES ON WHYTE

10329-82 Avenue, 439-5058

every SAT: Blues Jam

every MON: BOW Star Search

FRI 28-SAT 29: Harpdog Brown

MON 1-WED 3: Cold Feet

THU 4-SAT 6: Big Dreamer

MON 8-WED 10: Southside Denny

WED 10: CKUA Fundraiser with Southside Denny

### BONNIE'S LOUNGE

112 Bonnie Doon Mall, 466-6568

THU 27: Lionel Rault

### CAPITAL HILL PUB

14203 Stony Plain Rd.

SAT 29-SUN 30: The Warren Groklin Blues band

SUN 30: Jam

### CHATEAU BEIRUT

11223 Jasper Avenue, 488-5409

every SAT: Live Middle Eastern Music

### CITY MEDIA CLUB

6005-103 Street, 433-5183

THU 27: Jim Serediak

FRI 28: Alpha Yaya Diallo

SAT 29: Oscar Lopez

SAT 6: Singer/Songwriter Concert Series

SAT 13: Scott Wicken, The Personals

### DRIFTER'S LOUNGE

99 Street & 34 Avenue, 462-3752

FRI 28-SAT 29: Mere Mortals

FRI 5-SAT 6: Sinister Paisley

### EDMONTON VOCAL MINORITY

Convocation Hall, U of A, 454-6914

SAT 29: Alberta Sings Out

### EL CHALAN

10816-95 Street, 426-4595

every FRI-SAT: Los Caminantes

### GRINDER

10957-124 Street, 453-1769

SAT 29: Idyl Tea

SUN 30: Lionel Rault

### KING'S KNIGHT PUB

9221-34 Avenue, 433-2599

THU 27-SAT 29: Blackboard Jungle

WED 3-SAT 6: Mere Mortals

### LA HAVANA

10238-104 Street, 424-5939

FRI 28-SAT 29: Amabana

### ORLANDO'S BLUES WAREHOUSE

127 Street & 135 Avenue, 451-7799

every THU: Blues Jam

THU 27-SAT 29: Rodger Stanley & the Kingtons

### POUR HOUSE CAFE

10407-82 Avenue, 432-9141

FRI 28-SAT 29: Mike Rud

FRI 5-SAT 6: Black Alley John

### SAWMILL I

116 Street and 104 Ave., 429-2816

every WED: Open Stage with Greyhound Tragedy

THU 27-SAT 29: the Vinagrettes

THU 4: Chris Smith & the Piemy

FRI 5-SAT 6: Dash Riprock

### SAWMILL II

4745 Calgary Trail, 436-1950

every THU: Open Stage with Sarah Bellham

FRI 28-SAT 29: Mike MacDonald

FRI 5-SAT 6: Kevin Cook & Gord Merrill

### SIDETRACK CAFE

10333-112 Street, 421-1326

THU 27-SAT 29: the Sidemen, the Krawl

MON 1-WED 3: Mike Plume

THU 4-SAT 6: Mollies Revenge

MON 8: Huokanman

TUES 9: The Beat Farmers

WED 10: Down Boys

FRI 19: Bootsauce, adv. tix.

### SNEAKY PETE'S

Mayfair Hotel, 10815 Jasper Ave., 423-1650

THU 27-SAT 29: Brent Parkin & the Stingers

THU 4-SAT 6: The Rockin' Hi-Liners

### SUGAR BOWL

10724-124 Street, 451-1038

FRI 28: Luanne Kowalek & Terry Morrison

FRI 5: Scott Wicken

## COUNTRY MUSIC

### ARMADILLO SALOON

Onoway, 967-2808

FRI 28-SAT 29: Harmony Ridge

FRI 5-SAT 6: Lain Roth & Red Rock

### BILLY BOB'S

16625 Stony Plain Road, 484-7751

THU 27-SAT 29: Jim Walker

MON 1-SAT 6: Gary Donnelly

### CATTLE CLUB

16625 Stony Plain Road, 484-7751

THU 27-SAT 29: Lorilee Brooks

THU 4-SAT 6: Buckshot

### COOK COUNTY SALOON

8010-103 Street, 432-COOK

THU 27-SAT 29: Brett Barrow

TUE 2-SAT 6: Jason McCoy

### COSSACK INN

King Street, Spruce Grove, 962-3844

THU 27-SAT 29: Secret Lives

THU 4-SAT 6: Solid Gold

### CREST SALOON

3414-118 Avenue, 474-0456

THU 27-SAT 29: Special Blend

MON 1-SAT 6: Matthew Scott & the Rage

### FIDDLER'S ROOST

8906-99 Street, 461-1358

every TH: Old Time Fiddle Jam Session

### L.B.'S PUB

11123 Akins Dr., St. Albert, 460-9100

FRI 28-SAT 29: Barry Paetz

### LITTLE OLD OPRY HOUSE

11717-95 Street, 474-OPRY

every TUE-SUN: Traditional Country Jam

### LONGRIDERS

11733-78 Street, 479-8700

THU 27-SAT 29: K.C. Jones

### MUSTANG SALOON

16648-109 Avenue, 444-7474

THU 27-SUN 30: Desert Mour

TUE 2-SUN 7: Due South

### NEW WEST HOTEL

15025-111 Avenue, 489-2511

THU 27-SAT 29: Stallion

MON 1-SAT 6: Stallion

### RATTLESNAKE SALOON

9261-34 Avenue, 438-8878

THU 27-SAT 29: Scott Kyle Kim

MON 1-SAT 6: Christine Chauders

### REGENCY DINNER THEATRE

7230 Argyle Road, 468-6313

every FRI-SUN: Legends of Country

### TEXAS BULL

5708-75 Street, 468-2288

THU 27-SAT 29: Mudders

THU 4-SAT 6: Lorilee Brooks

### TRANSIT HOTEL

12720 Fort Road, 475-5714

Every SUN: Rock-a-billy Rebels

### WILD WEST

12912-50 Street, 476-3388

THU 27-SAT 29: Due South

MON 1-SAT 6: James Gang

## POP & ROCK MUSIC

### BLACK DOG

10425-82 Avenue, 439-1082

SAT 29: the Vinagrettes

### CHEERS

3414-118 Avenue, 474-0456

Live entertainment every week

### CHICAGO ON WHYTE

10760-82 Avenue, 439-1196

every SAT: Jam hosted by Shawna Calder

### IKE N' JAGGY'S

10620-82 Avenue, 439-9411

every WED: Ultimate Jam Sessions

THU 27-SAT 29: Mother's Canoe

TUE 2: Calish Troubadour

THU 4-SAT 6: Darryl Barr

THU 9: Walking Tall

### ORLANDO'S ROCK WAREHOUSE

151 Avenue & 121 Street, 457-1195

FRI 28-SAT 29: the Howlers

### POWER PLANT

U of A, 492-3101

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# Supreme's bio-play harkens childhood fantasies

**Supreme Dream**  
The Roxy  
Apr. 27-May 14

## THEATRE BY SHEENA STEWART

According to job-hunting gurus, even if you don't get a job that you've interviewed for, you should always try to keep your contacts open in case anything else comes up in the future. The idea holds that even if you're not exactly right for this one, if you make a good enough impression, they may call you back in the future.

Believe it or not, it happens. When actress/singer Rhonda Trodd auditioned for Sterling award-winning playwright Frank Moher a few years back, she made a definite impression. So much that even though she wasn't chosen for a particular role, she is now starring in *Supreme Dream*, a one-woman show, written about her and for her by Moher.

So what exactly was it about Trodd that left such an indelible impression? Well, the fact that she was a Supreme was more than enough for Moher. A Supreme? Diana Ross's old group? Tunes like "Stop in the Name of Love" and "Where Did Our Love Go?" Yeah, it caught Moher's attention, too.

## Cultural baggage

"It raised the obvious question of how a white woman from Calgary becomes a Supreme," explains Moher. "That was really all I needed to pique my interest. Later, when I went to talk to Rhonda in Toronto, I realized the story carried a lot of cultural baggage."

For Trodd, who hooked up with original Supreme Mary Wilson as part of the beehive show in Toronto and then talked her way into the show when Wilson took it on the road, being a Supreme really was her childhood fantasy.

"I lost interest for a while in high school when I was singing in rock bands and things like that, but doing the show was magical."

It did, however, come with its ups and downs, including negative reaction from some mainly white

music promoter types who didn't believe a white girl had any business being a Supreme.

"I never really understood the racism. I never for one minute understood why I couldn't be a Supreme simply because I was white. It was never actually said, but it was implied."

In the end, it was the issue of race that ended Trodd's year-long reign as a Supreme.

The play also delves into Trodd's then-relationship with a fellow Canadian actor, who is now enjoying a certain degree of success in Hollywood.

For the purposes of the play, "we'll call him Sam," explains Trodd. Still, she promises that they reveal enough details that people should be able to figure out who it is.

Although the play is largely true to the story of Trodd's experiences as a Supreme, both Trodd and Moher admit that there are other elements that come into play.

"A lot of times in investigating Rhonda's story, I was able to investigate myself, so there are parts of the script that are my autobiography as a kid," says Moher. "So



Rhonda Trodd and The Queens to Supremes stop traffic to promote *Supreme Dream*

Rhonda winds up playing a version of herself — a larger-than-life version of herself."

Directed by Ben Henderson, with music arranged by Darrin Hagen,

*Supreme Dream* will be playing the Roxy Theatre until May 14, when Trodd will unveil her debut CD with her band Walsh Trodd.

This year not only marks the 20th

anniversary of Moher's first professional production in Edmonton, it will also conclude TN's 20th year of operation. There are also plans to take *Supreme Dream* on tour. ●

# Monumental task for Northern Light crew

**The Monument**  
Northern Light Theatre  
until May 6

## THEATRE BY ARAXI ARSLANIAN

**W**anted: Single white male, seasoned, perky, non-conformist with a killer haircut and slightly manic grin, to take a theatre (flexible, willing to relocate) out for a challenging, intimate evening.

Says D.D. Kugler, bachelor Numero Uno and new artistic director of the ever-evolving Northern Light Theatre, "Theatre is essentially a relationship, but it's not just up to the artist to keep it going."

Fresh from the sweet success of *2-2-Tango*, "Koog" and the gang at Northern Light are poised to unveil their last show of the season, *The Monument*, by Colleen Wagner.

"This piece is a lightning rod for complex issues. That's why it caught my eye... there's nothing raised in this play that isn't happening in Edmonton."

Set in an unspecified country after a vicious civil war, the play explores the arduous emotional journey of its two main players: the young soldier who has committed rape and murder for duty (Kurt Max Runte), and an older, now daughterless mother (Maralyn Ryan) who tends him after capture.

"It's not as distant as we'd like to think. Every day, children are kidnapped in this country. The tension between men and women is enormous, even with what we saw in the recent behavior of the Canadian Armed Forces," Kugler says.

## Political piece

"It's all the same thing. This is a political piece, because it asks you to think. Not very many things ask you to do that these days."

Due to the potent nature of the work, Northern Light will be having apres-show panel discussions during the second week of the run, from May 2-5. Each evening will deal with a different topic, with different panelists as complements. The panels and topics are as follows:

- May 2: *Victim/Violator: How do we Begin to Forgive*, with a spousal abuse survivor, an abuser, and an officer/social worker team from the spousal abuse unit.

- May 3: *Men and Women: Undercurrent of Violence*, on practical and philosophical viewpoints discussed by people who have studied the roots and effects of violence.

- May 4: *Divided Communities: Ethnic and Religious Conflicts*, with people who have lived and died within conflicts and those that work to resolve them.

- May 5: *The Military and Society*, with members of the Armed Forces, Project Ploughshares, and a federal politician.

Kugler wonders about the last



Maralyn Ryan and Kurt Max Runte

panel on the military, a potentially hot topic.

"We pay to have them trained as soldiers, which means they are trained to kill, yet when they do kill, we denounce them for it," he says.

"It's fascinating how and why society gets offended."

Though purposefully darker than any of the other shows this season, *The Monument* is not a stark docu-

drama about the evils of man or a female revenge play, which is why D.D. Kugler often worries about what an audience brings to theatre.

"Viewing television at the rate we do is by nature passive, often with resolution within a 44-minute format. While I don't think television will dry up audiences, I do believe that it's defined by artistic directors and their processes. It's a rocky road that has to be traveled." ●



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# Cruelty and corruption are timeless, says Burgess

**The Beggar's Opera**  
Citadel Shoctor  
Apr. 30-May 21

## THEATRE

BY SHEENA STEWART

You can't blame Michael Burgess for feeling somewhat pessimistic about the way society treats its poor and disadvantaged. After all, Burgess, who has earned a reputation as one of Canada's most accomplished stage and television stars, has performed some of his greatest work in productions that revolve around man's inhumanity to man.

In both *Man of La Mancha*, which dealt with the Spanish Inquisition, and *Les Miserables*, which unfolded in the midst of the harsh realities of life in revolutionary France, Burgess has had the opportunity to compare the cruelties of yesterday to those of modern life. And the comparison to the world of today is not always flattering.

"We really seem to be repeating ourselves in cycles," he explains over coffee following rehearsals for his performance in the Citadel Theatre's *The Beggar's Opera*, which starts Apr. 30.

"Nothing has really changed all that much. It's always been about the poor and about the cruelties they must endure."

### Disturbing parallels

In *The Beggar's Opera*, Burgess takes yet another look at the trials that face society's disenfranchised. In this, the final production of the Citadel season, Burgess plays the part of Macheath in what is considered to be history's first musical. Set against a story involving highwaymen and stage-coaches, the plot provides some



Michael Burgess

disturbing parallels to the events taking place today.

"It's full of irony about the life-style in society, about the politicians of the time and the entertainment of the time," Burgess explains.

"The Prime Minister at that time was Robert Walpole, who was probably one of the most corrupt politicians who ever lived. He was a brilliant man, too. But at that time, graft and payoffs were just part of the life. Then, if you read Stevie Cameron's *On the Take* about the Mulroney years, it doesn't seem to be much different. (*The Beggar's*

*Opera*) is entertaining, but it's also a look at ourselves, using irony and humor, which is different from a tragic situation."

Still, Burgess firmly believes that people are able to find humor in even the bleakest of conditions.

"You have to find the humanity and the hope. People still get to-

gether and sing songs, whether they're rich or poor. They still sit around the fire and tell stories. In times of great squalor and a lack of what seems to be human values, I think people hold onto anything, whether it's music, a poem, a song, or a hug."

Although *The Beggar's Opera*

may offer some insight into the human condition, it is, first and foremost, a musical. Besides Burgess, the all-star cast includes Mary Lou Fallis and Susan Gilmour, who reunites with Burgess after performing opposite him in last year's *Man of La Mancha*.

### Farewell production

The show will also mark the end of Citadel Artists' Director Robin Phillips' time in the theatre. For Burgess, the chance to be a part of Phillips' farewell production is a honor.

"I'm very thrilled to be here for this. Robin is an extraordinary director. Working with him allows you to cover so much ground. I would go anywhere to work with him. He helps you to find something about yourself, he takes you deeper than you would normally go, he helps you find a bit more insight."

Kids Burgess, "You come away with the realization that you really don't know anything and that every experience is new. With him, I almost love the rehearsals more than I love the play, because the real exploring happens in rehearsal."

But he knows that this will not be the last time that the two will join forces.

"I feel very lucky to be able to come here and work with Robin and with the actors in the production. It's always comforting to know that we'll run into each other and that we will work again."

## Witches at high noon

**The Noon Witch**  
Chinook Theatre  
until Apr. 6

## THEATRE

BY ARAXI ARSLANIAN

"It's never occurred to me to be obvious," says Stewart Lemoine. "It just doesn't interest me."

You guessed it, true believers... the King of Kookiness, the Master of Mania has descended upon us, once again with his trusty sidekicks Teatro La Quindicina.

*The Noon Witch*, an adaptation of Hungarian folk belief, tells the tale of a witch who, found only at high sun, meets men by the road and leads them to their doom.

"It all came about rather strangely," the cherubic playwright reveals.

"Its origins came from a scene written for a fundraising event. We created two Hungarian fellows sharing a moment in Budapest in the 1920s. Y'know, trying to get girls, going over to friends' for goulash."

The characters appealed to the group so much that Lemoine was inspired to carry them further.

"They were just too charming to leave by the wayside. They just existed, not as a story, but as reasonably appealing characters."

He also has a lot of praise for the cast playing his characters.

"It's such a breeze working with

these actors," beams Lemoine, "Everybody just looks at each other and it's oh... oops, sorry. And that's it." Huh?

"I think the audience comes to see Leona Brausen as much as to see me. I'm thankful for a loyal following."

But, gasp! Alas, gentle readers! Could it be true that there will be no Lemoine play at the Fringe for the first time in 13 years? Say it ain't so...

"I've been doing the same thing with my summers ever since the festival started, from age 22 to 35. I need a break."

### Last new work

Lemoine assures his fans, however, that this last new work (for a while anyway) will be worth the sitting time. Even Daniel Melvor (scribe of the recent *2-2-Tango*) was impressed, and not just with the script.

"He told me how refreshing it was to see actors who knew how to talk."

Any chosen words to indoctrinate the masses into attending?

"You'll be engaged by the performers, amused by the story, and have a fun night out," says the playwright assuringly, "After all, that's entertainment."

Heh, heh, heh. Everyone's a comedian.

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# Waltons downplay folkie image

**The Waltons**  
The Rev  
Apr. 27

## ALTERNATIVE BY WENDY BOULDING

**T**he Waltons' Jason Plumb must save all his enthusiasm for recording and playing live, because considering how he approached this interview, it was obviously apparent he'd rather dive into a pool of battery acid than talk about The Waltons' new CD, *Cock's Crow*.

"I'd rather be playing music than talking about it," Plumb remarked. No kidding.

But maybe Plumb's heart is in the right place. *Cock's Crow*, the second release from this Regina band, is a pleasing step forward in the pop/rock stratosphere The Waltons want to inhabit. Since their debut The Waltons have been blatantly labelled a folk band, but the way they approached this recording should crush those misconceptions. Synthesizers and slick producing can only mean one thing.

## Live feeling

"We weren't trying to capture a live feeling with this record. When we record we try and offer something different than when we play live. We're a pop band and there is a lot more ear candy to be had on this CD."

Living in Western Canada shaped The Waltons musically in that in order to make any money, they had to open for musical acts of varying styles. Plumb said that their first gig was opening for Minneapolis band Soul Asylum ("We were much harder then."), which was followed by



The Waltons

gigs with the likes of Sarah McLachlan and Blue Rodeo.

"Because we lived in a smaller city we have a greater appreciation for different kinds of music rather than sticking to one kind. There wasn't a hardcore music scene, so we had to learn to like and appreciate everything."

After the release of their debut CD in 1992, The Waltons proceeded to embark on a three-year touring schedule, taking short breaks in be-

tween jaunts to record *Cock's Crow* and to shoot the first video. Their travels took them to Europe where Plumb says they did well. And now, with a new product to promote, The Waltons are back touring.

And with an attitude of optimism that is sure to sell millions of CDs, Plumb predicted the fate of The Waltons.

"I don't think we're the type of band that is going to smash open any doors, anywhere, immediately." ●

# CBC schtick stretched to CD

## ALTERNATIVE BY GENE KOSOWAN

**E**ither the CBC is really out of touch or nobody watches Canadian television anymore.

Whatever the reason, the satirical poke at *The Beachcombers*, which ran for almost 20 years on Mothercorp, is lost on the fans of

Edmonton quintet Molly's Reach.

"Often, you get people who don't know what it is," said Brent Ruelling, the band's manager.

So much for explaining the moniker, taken from the Gibson's Landing cafe where the log-shagging television cast hung out. Imagine the fun the group is going to have trying to justify the signifi-

cance of *Persephone*, the title of their first CD. (For post-boomers weaned on cable, the *Persephone* was the tugboat driven by Bruno Gerussi, who played Nick Adonidas on *The Beachcombers*.)

On the other hand, it might be easier for their fans to just sit back and groove to the 13-track recording, which was recorded at Monster Tracks Studios and launched last Saturday at The Rev.

So far, the audiences have been overwhelming, especially in Calgary. "Response has been great," said Ruelling about the Stampede crowds. "People tend to show up late and stay all night in Calgary. Sometimes, here in Edmonton, it's the exact opposite."

## Decent response

Getting decent response is one thing for the band (singer Sean Rivalin, guitarists Randy Diachuk and Lyle Bell, bassist Dave Luxton and drummer Steve Derpack). Handling an up-and-coming act is another thing entirely.

"It's very difficult sometimes," said Ruelling, who lives with 80 per cent of the line-up, "especially when you've got guys working late."

Ruelling's next job is to get a string of Western Canadian gigs to promote the CD before trying to put together a national tour.

Maybe if they're around long enough for a greatest hits package, they could call it *Kelie*. Figure that one out for yourselves, kiddies. ●

## Gary McGowan's PROFILES

**Name:** Don McGee.  
**Notoriety:** Skirt-wearing, percussion playing member of Feed The Dog, a band that epitomizes the "four R's" of music: Renegade, Rebel, Redneck, Reggae.  
**Next gig:** Checkers Pub, May 12-13.

**Sign 'Cancer'**  
**Age:** Beyond the garage and still evolving...

So where did the name come from anyway? Band founders Ken Williams and Ron Mier used to busk by the ice cream stand in Old Strathcona. Ron's female chihuahua/terrier cross loved to sit in their guitar case (kind of like Eddie on Frasier). They finally made up a sign that said "Feed Our Dog" and people used to throw money even when they weren't playing. The name kind of evolved with the band from that point. First album bought. Billion Dollar Babies by Alice Cooper. Favorite drink. Whatever's on tap. Last accomplishment. Buying my '82 Ford Mustang GL and turning it into the "Feed the Dogmobile." We figured



Don McGee

out a way to screen the band's logo (a dog's paw, of course) onto the hood. Vices: Cigarettes. I've been lucky, so far they haven't led to heroin abuse or anything.

**Influences:** Burton Cummings and Steven Tyler.

**Humbling experience.** I was "panted" at my own housewarming party. I was wearing sweats and a couple of my friends snuck up behind me and before I knew it the whole party had seen the "real me." Hmm... maybe it's time to rethink the whole skirt thing.

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# Alpha-beat comes to Edmonton

**Alpha Yaya Diallo  
and Bafing  
Wajjo Drummers  
City Media Club  
Apr. 28**

## WORLD BEAT BY GENE KOSOWAN

The first time guitarist Alpha Yaya Diallo played Edmonton, his group wound up in the middle of a moral controversy. It was August, 1991, when the elder contingent of the Gallagher Park throngs quickly shielded the eyes of their youngsters from the main stage attraction at the Edmonton Folk Music Festival.

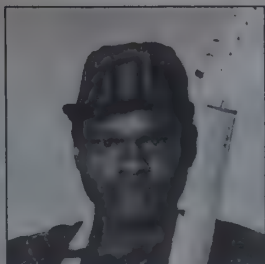
### Outstanding set

It had nothing to do with the music. Diallo's Guinean bandmates, Fatale, certainly made good on their promise of delivering infectious melodies and polyrhythms in what was reportedly an outstanding set. No, the objects of part of the audience's indignations were a couple female dancers in the troupe who suggestively performed — *topless!*

Never mind the cultural justifications for the attire — or lack thereof. The unfettered musical complements may have helped launch the groundswell of Tory taste-making manifestos known today as "community standards."

Diallo, who left Fatale later that year and moved to Vancouver, couldn't understand the fuss surrounding the show.

"In many African countries, wom-



Alpha Yaya Diallo

en take their top-dresses off because it's too hot and they move easily when the body is free," he said on the phone from Vancouver. "That's part of the culture."

Fortunately for Diallo, who brings his band Bafing to the City Media Club Apr. 28, response from the rest of the Canuck principality has been a bit more open-minded. His group constantly packs the houses on the West Coast and receives nothing short of raves from Lotusland scribes. Last year's itinerary had him playing almost a hundred dates across the country. That same year, he almost won a Juno for his first solo album, *Nene* (meaning *Mother* in his native West African tongue).

### Career move

In short, relocation to Canada, where met his wife and manager Birgit Schinke, has doubled as a very savvy career move.

"I saw opportunities for African

music in Canada," said Diallo. "The African community is not that big here. I saw that people needed to hear something different. They didn't understand the nature of what was being said, but they really liked the beat."

A guitar player since the age of 12, Diallo combines contemporary jazz and funk with Manding and Foulah guitar styles, augmented by vocals sung in Sous Sous, Malinke Foulah, French and English. After leading a band called the Sons of Rais in Guinea, Diallo moved to Amsterdam upon completion of his university studies. That was when he was invited to play with Fatale, already a success on the continent thanks to their association with Peter Gabriel's World of Music and Dance (WOMAD) project.

### Musical peers

To that end, Diallo credits Gabriel and Senegalese stars like Youssou N'Dour and Salif Keita for further educating North American audiences hungry for African music. Diallo is also working on bringing some of his Guinean musical peers to play Canada later this year.

"There are a lot of very talented young people in Africa, but it's hard to play music and make a living. There are not very many promoters and they don't get much money."

With a few obvious exceptions the love affair between Diallo and Canadians has been mutual. But just in case, any bets on whether King Ralph and his cronies will try to weasel comps for this show? ●

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**CORRECTION  
NOTICE**

An error has occurred in the A&B Sound CD ad, *Leading Edge*, run in this publication on Thursday April 20th. The CD title: "Stanley Jordan - Best Of" is incorrectly priced at \$5.77. The correct price is \$9.77. A&B Sound sincerely apologizes for any inconvenience that this error may have caused our valued customers.

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*Susan Aglukark*

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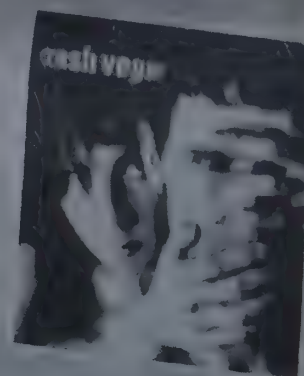
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# NEW RELEASES

## Headstones' grave follow-up



The Headstones: a quartet of very grave men

### THE HEADSTONES Teeth & Tissue (MCA)

Maybe I might be holding their first album against them, where it must be said, the songs were okay, but I couldn't get past the idea of the Headstones using a complaint letter from a hotelier as a prominent image on their cover art, as if an indignant postal missive was supposed to reinforce the group's unquestionable "bad boy" credentials or something. Well, that's what I saw. I saw it as a band trying to drum up publicity over nothing, which made me question their motives.

Maybe it was because the Headstones always appeared to be on the cutting edge of a movement, yet when you tried to figure out where they were coming from lyrically, there was no real way to tell. Vocalist Hugh Dillon's voice is certainly a rich, predominant feature of the band's sound, a lot like Eric Burdon's grouchy growl on those good ol' Animals albums (you get to hear a lot of cool old stuff at art school), but what the hell is he singing about? What's the deal? Yet, here are all these happening tunes from the straight ahead school of rock and roll; awesome production and strong arrangements. It's a solid piece of work for only their second effort, but the lyrics... you really want to sing along for a bit, then you realize you haven't heard a word of it. Then up pops this cool line, like, out of nowhere, and you can't follow. Something's disjointed; it doesn't jive...

I'm really out to sea with this one; it's actually a great sounding album — you'd probably like it, whoever you are, if you're into that energetic rock-type thing. Maybe the whole thing is, I know from hearing the album that it's probably going to do really well in the stores, but no one is going to ask any questions like these, and they might be stupid questions, but when you start asking them about the albums you're listening to, you end up answering questions about yourself, which is where the real magic of the interaction occurs. And like some other tragically successful acts I can't get into right now, it bugs me when people stand there blankly, holding a disposable lighter on high.

T.C. Shaw

### ROYAL TRUX Thank You (Virgin)

Neil Hagerty, Jennifer Herrema and their fellow band of Drag City folk-rock hipsters make their major label debut.

Royal Trux are to folk-core what Sonic Youth were to punk rock — sonic pioneers dissed by many as self-indulgent noise-meisters but hailed by others as redefining their genres.

Unfortunately, hardcore Trux fans are going to see *Thank You* the same way hardcore Sonic Youth fans viewed *Dirty*, a major-label safety valve. This will surely go down as a major disappointment. This is a beefy rock-boy record.

Only the mega-cute "Ray O Vac" and the completely self-indulgent finale (twice as long as any other track on the album) "Shadow of the Wasp" are really any good at all.

Silver Jews frontman David Berman can't even save this thing. He makes special appearances on "Granny Grunt" and "(Have You Met) Horror James?" Even he can't stop the classic rock from flowing.

When the Trux are on, they defy description. When they are off... well, let's just say boy, can they sound a hell of a lot like Janis Joplin. Ugh.

Steven Sandor

### CAT 99 Last Night Out (Independent)

Local recordings are fast becoming a force to be reckoned with here in E-town; power trio Cat 99's debut cassette is one of those. Producer Steve Loree has outdone himself — this is one good-sounding rock tape, especially when played loud (FIST should have had Loree at the controls for their last tape).

Nen Jellicic's guitar is appropriately crunchy and melodic; Roger Mallet-Paret's bass melds perfectly with the gonzo-but-solid drumming of Rob Harle. Highlights of the tape include the heavy rockabilly of "She's Runnin' Hot" and the hilariously nasty "Obituary" (vile but avoids the use of four-letter words: gangsta rappers take note). The tape includes two live tracks and a cover photo of a body being hauled out of a car trunk — good show!

Yorg Fowchuk

### RADIO FREE VESTIBULE Sketches, Songs and Shoes (Bomp)

Good news: This album has only one single cut.

Bad news: This album also contains 23 CD bonus tracks.

Good news: The tracks have goofy sounding titles like, "Exclusive Interview With Mr. Dressup," "Lawrence Olivier for Diet Coke," and "Christmas on Acid."

Bad news: RFV put more R&D dol-

lars into their titles than into their actual material.

Good news: RFV shall end no sketch or song, until the comic premises have been milked for every possible laugh.

Bad news: The lame and execrable "Froo Froo the Talking Cat" is twice as long as the drum solo on "Inna, Gadda Da Vida," and is only a fraction as humorous.

Good news: Each copy of this album is hermetically sealed with shrink wrap. Bad news: The shrink wrap can be removed.

Good news: I'm funnier than the three men in Radio Free Vestibule put together.

Bad news: They have an agent and a recording contract... and I don't.

Good news: I snickered to myself a good half-dozen times and laughed out loud at least once while listening to *Sketches, Songs and Shoes*.

Bad news: The 50 minutes it took to listen to this album (Roy Fisher might have something there with this scanning thing) could have been better invested in trying out my at-home hernia repair kit on my sea monkeys. When I'm on my deathbed, I just know I'm going to ask for this time back.

Good news: Based on the prominence of the CBC logo on this future drink coaster, one can assume that Mothercorp gave this project a lot of aid and support.

Bad news: Some poor goon with a mop at the Winnipeg affiliate is going to get his pink slip because of budget cuts.

Good news: With their involvement in *Sketches, Songs and Shoes*, the CBC appears to be branching out into the field of vanity producing, as a way of off-setting the cutbacks in government funding.

Bad news: Uh... that was the bad news. I just didn't know a better way of breaking it to you folks.

Adrian Lackey

### GUO YUE & JOJI HIROTA Red Ribbon (Shanachie)

Red Ribbon, by those master musicians who performed at the Folk Fest, is ethereal, almost ambient Far-Eastern musical beauty that draws one in and grips the soul with delicate fingers. Chinese flute and Japanese percussion weave around and through each other in simple aural beauty.

It's not for the intolerant or faint of heart. This is yet another powerful type of worldbeat. Wonderful stuff, highly recommended.

Yorg Fowchuk



## HAZEL Are You Going To Eat That (SubPop)

Another "retro" offering from Seattle's world-famous label, this four-piece features jittery, high-speed strumming and drumming, topped off for the most part with a his 'n' hers vocal duet that sounds like a less angry version of John Doe and Exene Cervenka from L.A.'s X, circa "Johnny Hit n' Run Pauline." Unfortunately, there isn't anything as memorable as that on this album. Maybe what's missing is domestic discord — when X began, John and Exene were married; when X was about to break up, John and Exene already had. They were throwing musical plates and ashtrays at each other's heads; these folks aren't. Does that mean anything? I guess it means that you should dig up some old X albums, that's what it means...

T.C. Shaw

## BELLY King (Warner)

Belly's latest is a good continuation of what they've shown they can do, and with super-producer Glyn Johns at the helm, probably will be their best ever. Johns sits back and lets the band do the work, and Tanya Donnelly is probably one of today's better songwriters. "Super-Connected" both rocks out and speaks to those in the bleakness of life ("Are there heartstrings connected?"), and songs like "Now They'll Sleep" touch on the emotional edge of a love life — just like life, only put better. The chirpy vocals can wear on one after awhile, but I'm sure fans will love this album.

Georges Giguere

## ENGINE KID Angel Wings (Revelation Records)

Engine Kid. File under: Wussy white-boy rock. Refer to: Built to Spill, Halo Benders, Pavement, Sammy, Smog, Butterfly Train, any Lou Barlow project, Small...

Wait a second. This is the new Engine Kid? But this record is loud. Like, really loud. Pounding guitars. Punishing guitars.

It starts off innocently enough "Windshield" begins with a folksy guitar line and an "Oh. I'm a poor white suburban white guy who wanks a hell of a lot" lyric. But about halfway through, Engine Kid rips it open and it just doesn't stop! Burn your flannel shirts. Grow your hair back! Find out where the hell Engine Kid got the bagpipe bit in "Aachoo!"

Now wasn't that liberating?

Steven Sandor

## DEEP PURPLE Come Hell or High Water (BMG)

I never did like Beavis and Butt-head until I saw them "singing" "Smoke on the Water" to the strumming of their air guitars. It was then that I saw myself at a younger age, and had a good laugh. This is much the same case with Deep Purple's latest reunion/live offering, and there is some solid evidence that the band did it on purpose.

The line-up (all approaching 50) responsible for such classic albums as *Deep Purple in Rock* and *Machine Head* are back. Singer Ian Gillan has done an amazing job of keeping his voice — especially in a live setting — which is more than I can say for Robert Plant (or Peter Dinklage, for that matter). While the other members of Deep Purple make a solid attempt to rejuvenate the material, guitarist Richie Blackmore holds fast to all the innovations he brought to the genre (all of which have become cliché by now). Reep Hurdle also has the guts to try out some new material to a crowd full of German retro-rockers.

I'm sure other critics will have the time of their lives slugging this album. They may have their point, but this disc should be seen for what it is: *Come Hell or High Water* effectively replaces your vinyl copy of *Made in Japan*. Only this version of "Speed King" segues into "The Teddy Bears' Picnic" before thundering into the intro of "Burn" (speaking of guts...). Adrian Lackey

## DIRTY LOOKS One Bad Leg (Attic)

The third release from Dirty Looks is a pastiche of GNR, AC/DC, KISS and some other letters I can't remember that doesn't try to be anything other than what it is: formula "classic" metal in a hockey arena style, but thankfully lacking the goofy visuals that usually put hordes of similar heavy rock practitioners in the same league with "Tower," the American Gladiator, cartoon character-wise (That's where so much metal loses me — remember "Thor"?).

Having David Krebs as your producer is a good move credibility-wise, if for no other reason than his being involved with Aerosmith when they were making their very best albums. Dirty Looks pay obvious tribute to them with the excellent "Lamb's Breath," which sounds like it got its inspiration from repeated exposure to *Rocks* (the Aerosmith album). Easily the best cut on the disc, it rumbles out of your speakers like a speeding muscle car covered in pink slips, and has so many cool riffs stacked up around it that if they were airplanes you'd think you were at O'Hare airport. In fact, it's so good that it makes the next cut, the tired-sounding "YMI," comes across like the band was freebasing all day long, then dropped a bunch of Vallium around midnight and said "O.K., roll 'em." Yet, they are capable of making plain old metal motifs work for them, as in "Loveless" and its enigmatic refrain, "I have been whipped on," which can be interpreted more than one way. (Did I hear something go "meow" just then?)

However, the real downside to *One Bad Leg* is that too often the band lacks a sound that they can truly call their own. When they dig on an influence, you can really tell who the influence is. The live cuts, for example, sound like they were both left off *If You Want Blood — You've Got It* (Bon Scott's last album, if I remember correctly — and by the way, is it any wonder that AC/DC's Angus Young could deliver such a nasty, aggressive guitar sound? Not to take anything away from the guy, but how could

anybody get laid wearing those funny little pants of his?)

In today's stultifying age of political correctness, it's important to keep in mind that no one in this genre is trying to be meaningful, artistic or even clever, damn it. After a while, that "message" stuff just gets my rufus up (don't take that the wrong way — it means it pisses me off). Maybe that's why I don't mind these guys; the album is ragged, but it's honest. It's got that vital spark of anger and pent-up frustration, as simple and straight-up as their cover art: a horse sitting down near the fence of its pen. What do we do with these horses, the ones with bad legs? That's right, we shoot 'em. Haven't you ever been that horse?

T.C. Shaw

## BOX MEAT REVOLUTION Box Meat Revolution (DROG Records)

The University of Guelph's most infamous band have managed to put together an infamously clichéd release.

Parts of this sound like Hootie and the Blowfish. If that in itself is not enough to drive the listener to suicide, nothing else will.

What's even more discouraging is one track, the Moore/Ranaldo-like "Evan" (which sees BMR meander into blissful noisecore and then explode into a Faith No More-ish keyboard/guitar series) is astoundingly good. Which shows that when BMR puts substance ahead of style, they've got the goods.

Try again, guys. No. I mean try

Steven Sandor

## JOHN SEBASTIAN Tar Beach (Shanachie)

New releases from John Sebastian, ex of Lovin' Spoonful, are justifiable causes to dance with joy, and this one is no different. Easy-going yet firm vocals, stellar backup playing from the cream of America's roots and session players, good songwriting, and interesting baritone guitar and harmonica playing from J.S. himself all roll together to give one

a smooth-moving, if innocuous, ear journey. Like J.J. Cale, Sebastian's songs are catchy, with a good ear to contemporary arrangements. Think of Steely Dan doing roots music, and you have an idea of how this album works out.

Georges Giguere

## THEE SHATNERS Planet Pimp Records Presents... Thee Shatners (Planet Pimp)

"A mondo curl off the starboard, Captain!"

"Gnarly, Mr. Chekov Break out boards, and all dudes go to full alert!"

In the never-ceasing debate over which *Star Trek* is the best, it can be said that Wesley Crusher will never have a surf-rock anthem written about him (what a ho-dad). It seems that Roddenberry and Co. have inspired a novelty surf band to devote their entire playlist to the first generation (save one cut). What California's Thee Shatners lack in technique and production values, they more than make up for it with a sense of humor (Their version of "Miserlou" is titled "Mr. Sulu"). With songs like "He's Dead Jim" and "Uhuru," Thee Shatners crib sound bytes from *Star Trek*, with some attempt to work them within the rhythm of the tracks (not always successful).

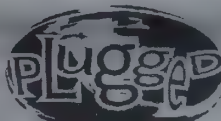
In order to prove just how warped their drive really is, Thee Shatners have included a mystery track which is a 20-minute conversation with a retired couple railing against the young and the jobless (or whatever juicy nuggets of trailer park fascism that happen to cross their minds).

And as is the case with a lot of *Star Trek* merchandising these days, the album (only available on vinyl) has an interactive potential: 16 bars into "Beam, Big Daddy, Beam," fellow scribe Chauncey Featherstone and myself had already concocted a "Transporter Dance" (insert your goofy imagery here).

This album boldly goes where no man has hung 10 before. By the way, Chauncey, Jean-Luc don't surf!

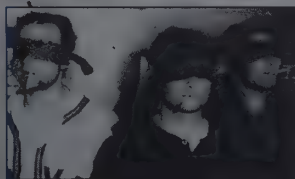
Adrian Lackey

EXPORT "A"  
INC.



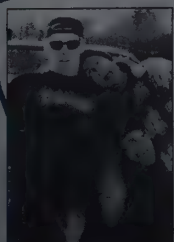
New Music Series

# GREYHOUND-TRAGEDY



APRIL 28 - 29  
PEOPLES PUB  
RENFORD INN  
ON WHYTE

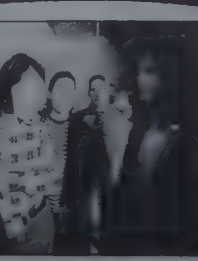
# TRIGGER HAPPY



MAY 5  
THE  
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EASY

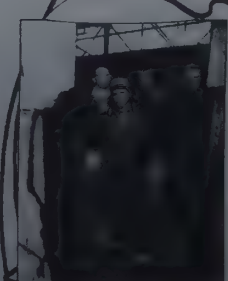
ALL SHOWS  
18 YEARS  
AND OLDER

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# THE POSIES

with Special Guests treble charger  
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THE REV CABARET



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RENFORD INN ON WHYTE

FOR THE BEST PRICES ON CD'S  
& CASSETTES, HEAD TO  
a&b sound  
DOWNTOWN / SOUTH SIDE





# DAY BY DAY

YOUR WEEKLY GUIDE TO THE BEST OF EDMONTON

Day by Day listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE Fax Line: 439-1305

APR 27 THU

## KARAOKE STAR SEARCH COMPETITION

Riptides, 10155-112 Street, 429-6300

Ever dream of being a karaoke queen?

Karaoke king? Battle it out with the best

Time: 8:00 pm

Admission is free

## MUSIC FOR LUNCH

Robertson Wesley Church,

10209-123 Street, 482-1587

Featuring Karen Price-Wallace mezzo

soprano and Jeremy Spurgeon on piano

Time: 12:10 pm

Admission is free

## A NUNSENSE FUNDRAISER

Myer Horowitz Theatre, SUB, U of A,

451-8000

Nuns amok! Enjoy the off-Broadway hit

with funds going to the Lurana Shelter

Time: 8:00 pm

Tix: adult \$20, senior/student \$15

## U OF A FACULTY RECITAL

Convocation Hall, U of A, 492-3263

Featuring Tanya Prochazka, cellist and

Stephane Lemelin, pianist

Time: 8:00 pm

Tix: adult \$10, student/senior \$5

## THE WALTONS IN CONCERT

Rev Cabaret, 10030-102 Street,

423-7820

New album: Cock's Crow

Time: doors at 8:30 pm

Tix: \$9

personal and poetic study of race, sex, and politics in contemporary Canadian culture

Time: 7:30 pm

Admission is free

## ESO PRESENTS PARADE OF

POPS' LAST NIGHT OF THE

PROMS

Jubilee Auditorium, 11455-87 Avenue,

451-8000

Canadian version of London's famous

show. Featuring guest conductor Brian

Jackson and the Greenwood Singers

Time: 8:00 pm

Tix: \$13.50-\$36

## A NUNSENSE FUNDRAISER

Myer Horowitz Theatre, SUB, U of A,

451-8000

Nuns amok! Enjoy the off-Broadway hit

with funds going to the Lurana Shelter

Time: 8:00 pm

Tix: adult \$20, senior/student \$15

## PRO CORO CANADA PRESENTS

MISA FLAMENCA

Westend Church, 10015-149 Street,

420-1247

Spanish Flamenco music by world

renowned guitarist Paco Pena

Time: 8:00 pm

Tix: adult \$16, low income/student/

senior \$13

## PUEBLO PARTISANS AND

NORTHERN LIGHT THEATRE

PRESENTS THE MONUMENT

Kaasa Theatre, Jubilee Auditorium,

11455-87 Avenue,

451-8000

A riveting story of one woman's

determination to exact retribution against

a soldier guilty of committing war crimes

against women. Proceeds go to Pueblo

Partisans

Time: 8:00 pm

Tix: \$35

## THE PUFF 'N' BLOW BOYS

DINNER THEATRE

Festival Place, 100 Festival Way,

Shenwood Park, 449-FEST

A holdover from the '89 Edmonton Fringe

written by Alberta playwright Val Jenkins

Time: 6:00 pm

Tix: adult \$30, student/senior \$28.50,

kid \$21

## VINOK'S GYPSY CARNIVAL

Chateau Louis Conference Centre,

11727 Kingsway, 454-3739

Dance performances, international dinner,

silent auction, and fortune tellers

Tix: \$100

APR 29 SAT

## ARTE PARTE, OPEN STUDIO '95

Harcourt House, 10215-112 Street,

Ellis Building Studios, 10123-112

Street. Phillips Building, 10169-104

Street. Latitude 53, 10137-104 Street,

423-5353

A day of viewing, artist's talks, and tours

Time: 11:00 am-5:00 pm. Admission is free

## EDMONTON RECORDING

STUDIO TOUR

Meet at ARIA, #208, 10136-100 Street,

428-3372

Visit Damon Soundtrek, Shaw Cable, Miti

City, and Wolf Willow Studios

Time: 10:00 am

Tix: Members \$7.50, non-members \$10.

## EDMONTON VOCAL MINORITY

PRESENTS ALBERTA

SINGS OUT

Convocation Hall, U of A, 454-6914

The largest gay, lesbian, and bisexual

choral gathering in Alberta's history

Time: 8:00 pm

## ESO PRESENTS PARADE

OF POPS' LAST NIGHT OF

THE PROMS

Jubilee Auditorium, 11455-87 Avenue,

451-8000

Canadian version of London's famous

show. Featuring guest conductor Brian

Jackson and the Greenwood Singers

Time: 8:00 pm. Tix: \$13.50-\$36

## A NUNSENSE FUNDRAISER

Myer Horowitz Theatre, SUB, U of A,

451-8000

Nuns amok! Enjoy the off-Broadway hit

with funds going to the Lurana Shelter

Time: 2:00 & 8:00 pm

Tix: adult \$20, senior/student \$15

APR 30 SUN

## THE SUM OF US, PRINCESS

PREMIERE

Princess Theatre, 10337-82 Avenue,

433-5785

From Australia, Russel Crowe stars in a

warm father-son comedy about love and

lifestyles

Time: 9:30 pm

Tix: \$3.25-\$7

MAY 01 MON

## PRO CORO AT NOON

All Saint's Cathedral,

10039-103 Street, 420-1247

Featuring Gordon Ritchie baritone and

celtic harpist

Time: 12:10-12:50 pm

Admission is free, donations accepted

MAY 02 TUE

## POETRY NIGHT IN CANADA,

READINGS AND OPEN STAGE

Cafe Soleil, 10360-82 Avenue,

438-4848

Featuring Mary McDonald, Lothar

Krampol, Lyle Weis, and Isabel Miller

Time: 7:30 pm

Admission is free

MAY 03 WED

## CIRCUMSTANTIAL

ARCHITECTURE LECTURE

Provincial Museum, 12845-102

Avenue, 431-2348

Hosted by Fernau & Hartman Architects

from Berkeley, California

Time: 8:00 pm

Tix: \$5

## THE MONUMENT PLUS A

PANEL DISCUSSION

Kaasa Theatre, Jubilee Auditorium,

11455-87 Avenue, 439-2368

A riveting story of one woman's

determination to exact retribution against

a soldier guilty of committing war crimes,

against women. Followed by a panel

discussion entitled Men and Women

Undercurrent of Violence

Time: 8:00 pm

Tix: adult \$15, student/senior \$12

MAY 04 THU

## CHOCOLATE LOVER'S DINNER

Cafe Soleil, 10360-82 Avenue,

438-4848

Five course dinner with all courses

involving chocolate, featuring live classical

guitar and violin music.

Time: 6:30 pm

Tix: \$29.95, sold in tables of four

## KARAOKE STAR SEARCH

COMPETITION

Riptides, 10155-112 Street,

429-6300

Ever dream of being a karaoke queen?

Karaoke king? Battle it out with the best

Time: 8:00 pm

Admission is free



D.D. Kugler, director of The Monument, playing at the Kaasa Theatre.

APR 28 FRI

## 7TH ANNUAL BIDS FOR KIDS

Convention Centre

9797 Jasper Avenue, 455-4690

Bid for auction items and help support the

Edmonton Boys and Girls Club

Tix: \$35

Time: Silent auction 6:00 pm, dinner 7:30

pm, Live auction 8:30 pm

## ARTE PARTE, OPEN STUDIO '95

Latitude 53, 10137-104 street,

423-5353

A day of viewing, artist's talks, and tours

Time: 10:00 am-8:00 pm

Admission is free

## DONNE BRAND READING

Orlando Books, 10640-82 Avenue,

452-7867

Reads from Bread Out Of Stone - a

10815 Jasper Avenue  
in the Mayfair Hotel  
448-0037

**Wine Street**  
CAFÉ & BAR

"CANADA'S LARGEST WINE BAR"

## JAZZ MENU for April-May

Shows Fri. & Sat. @ 9:30 p.m.

Sun. Jazz Brunch @ 11:00 a.m. featuring Helen Nolan with Tordie Austin

Apr. 28 & 29 Elsie Osbourne

Fri. Sat.

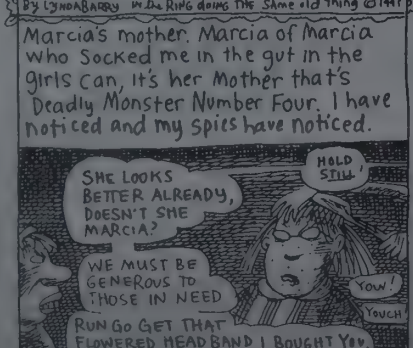
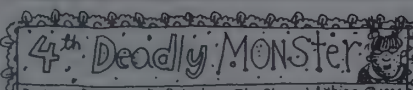
May 1 Jazz Open Stage

Monday

May 5-6  
KENNELLY JENSON

## ERNIE POOK'S COMEEK

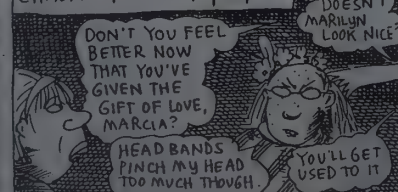
By Lynda Barry



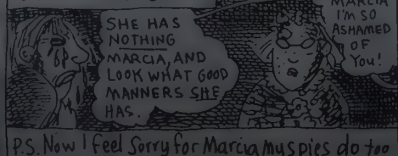
Also she wanted me to come over after school and got the right permission from where I live before I could even say anything. In the eyes of the world she seems like an incredible nice person but in the eyes of my secret spies she is a deadly monster who does nice things that make you feel horrible.



She only talks in a very soft voice with a lot of air around it and she is a parent volunteer on Fridays And I guess when Marcia hates Someone her mom automatically makes friends with them by giving them manners tips at lunch. Also she called me a foster child in front of people.



She fixed my hair she dug out some old rusty clothes of Marcias that Marcia still wanted and she gave them to me and she gave me Marcias little record player because the rule in their house is To Love Is To Share and Marcia started bawling and that's when her mom asked her in her Super nice voice why couldn't Marcia act more like me.





# EVENTS ETC.

GALLERIES • THEATRE • LITERARY EVENTS • MEETINGS • KIDS STUFF • VARIETY  
Events Etc. listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE For Line 439 1305

## ART GALLERIES

**ALBERTA CRAFT COUNCIL**  
Manulife Place West, 2nd Fl, 10150-100 St,  
425-0909

1991 GRAND PRIZE THE AMERICANS Works by  
Quebec, Canadian & American artists. A  
unique use of materials & symbols to convey the  
paradoxical faces of the Americas. Until May 6

**EDMONTON ART GALLERY**  
2 Sir Winston Churchill Sq, 422-6223

**WITNESS** Photo-based works by international  
artists present a postmodern world. Fragments of  
the past are assembled to make sense of the  
present. Until June 11

**THE GROUP OF SEVEN** Selection of works to mark  
the 75th anniversary of the first public exhibition  
by the Group of Seven in May of 1920 at the Art  
Gallery of Toronto. Until June 11

**THE EDMONTON ART CLUB** A "curator's  
choice" of Alberta's longest standing visual art  
organizations work. Until June 11

**FOR THE NEXT 200 YEARS** In celebration of  
Edmonton's 50th anniversary. Behind the scenes  
look at the conservation and restoration work  
museums do to ensure that art from the past will  
be preserved for the future. Until June 20

**EUPHEMIA MCNAUGHT: A REGIONAL FOCUS**  
Paintings by "an artist of the people," a woman  
of the Peace, whose art transcends both time  
and boundaries. Until May 28

**GAINING GROUND** A selection of Alberta  
artists' interpretations of the land using less  
traditional materials. Until May 28

**DOROTHY KNOWLES** Survey of recent  
paintings and watercolors presenting her images  
of gardens, pools and streets rather than her  
well known panoramas. Until May 28

**FAB GALLERY**  
The Fine Arts Building Gallery, U of A,  
112 St. 89 Ave, 492-2981

**POWERLINES: BRAVARD** Works by students  
evaluating from the visitors' point of view. Until May 7

**HARCOURT HOUSE GALLERY**  
3rd Floor, 10215-112 St, 426-4180

**INSIDE OUT: Printmaker Mary Shisler** from  
Toronto, works depict exteriors and Zenko  
Ricjas oil paintings depict interiors. Apr 27-  
May 27. Opening reception THU Apr 27.

**LATITUDE 53 GALLERY**  
10137-104 St, 423-5353

**OPEN STUDIO EXHIBIT** An exhibit from artists  
with studios in Latitude, Harcourt, SNAP & Ellis  
Building. Fri 28 & Sat 29 ARTIE PARTIE SAT 29

**OPEN STUDIOS:** Latitude and SNAP - Fri  
10am-8pm, Sat 11am-7pm, and Sat 11am-5pm  
BUILDING, 10137-104 St, SAT 29, 11am-5pm  
HARCOURT HOUSE GALLERY, 3rd Floor, 10215-  
112 St, 426-4180, SAT 29, 11am-5pm, & ELLIS  
BUILDING, 10137-112 St, SAT 29, 11am-5pm

**BUGERA/INMET**  
10137-104 St, 423-5353

**WEST 112th St, 423-5353**  
Marie Linnou, Grant McConnell & Margaret  
Vanderhaeghe. Until May 4

**ELECTRUM DESIGN STUDIO**  
12419 Stony Plain Road, 482-1402

**EXPERIENCE WILDERNESS** Brenda Hallenbeck -  
mixed media & Linda Stanier, ceramics. Until May 6

**THE FRINGE GALLERY**  
The Paint Spot, 10516 Whyte Ave, 432-0240

Main Floor, **GERTING GLOVE** - New figurative  
paintings by Doug Jamila. Until Apr 30

Basement: **CRASH COURSE** Installation based  
on images of local artists, by Mary Ann  
Sinkovics. Thu May 31. 11am-5pm

**THE FRONT**  
12312 Jasper Ave, 488-2952

**BARBARA HARTMANN:** Paintings, -WLF  
KOZUB: Sculptures. Until May 21

**GRANT MACEWAN COMMUNITY  
COLLEGE**  
Jasper Place Campus, 10045-156 St, Rm  
109/113, 497-4321

**FIREWORKS:** Works from the graduating  
students. Until Apr 27

**THE HOUSE OF SHAMM**  
10349 Jasper Ave, 890-0466

**THE MAD HATTER 1995:** Sculptural, glamorous,  
wearable art with a sense of humor. Headwear  
made of leather, beads & fabric. Until Apr 30

**INDIGO PRINT & PAPERWORKS**  
12214 Jasper Ave, 452-2208

"Handmade books: "Womens works & Womens  
Spirituality", by Martha Cole. Apr 29-May 25.  
Opening reception THU 4

**KATHLEEN LAVERY GALLERY**  
10411-124 St, 488-3619

**BACK BUSH SELECTED WORKS 1939-1952**  
Urban scenes, landscapes, figure studies and still  
lives, oils, and watercolors made prior to his well-  
known abstract color field paintings. Until May 17

**MC MULLEN GALLERY**  
U of A Hospital 8440-112 St, 492-4211

**GROWING WITH PLANT & FOLIAGE** Until  
May 2 **VIADUCTS** by Rick Smith. Recent Paintings  
Large, artistic photo-realism works. May 6-July 1.

Opening reception FRI May 12

**MISERICORDIA HOSPITAL**  
16940-87 Ave 484-8811 ext 6475

**CELEBRATE WITH US** Works by Jasper Place  
High School. Until May 12

**OPPERT-HAUSER GALLERY**  
The Multicultural Heritage Centre  
Stony Plain, 963-2777

**ORLANDO'S LIGHT** Marie Gervais (watercolor),  
Works by pottery, John Hogg (sculpture),  
Cynthia Yamach (watercolor). Mar 10-Apr 24

Opening reception MAY 2

**ORTONA GALLERY**  
Ortona Armoury, 9722-102 St, 439-6943

**THE JASPER CULTURE TRAIL** Artists by Jasper  
artists. Watercolors, acrylics, photographs. Until  
May 6

**POPIELES GALLERY**  
110 Grandin Park Plaza, 22 Sir Winston  
Churchill Ave, St. Albert, 460-4310

**THATME CALIB** Recent work, installation  
pieces. Until Apr 30

**SUNFLOWER GALLERY**  
201 10324-82 Ave 433-5795

MANA, MERRIES & C.D. Plus. Works by Elaine

Chan, Jean Tait, Linda Ould & Rod Malay. Apr  
19-May 31. Opening reception SAT 29

**DOUGLAS UDELL**  
10332-124 St, 488-4445

New work Dorothy Knowles. Until May 5  
**WILL PERLAULT** Celebrating 20 years of his  
prints. May 6-20. Opening reception May 6

**VANDERBELLE**  
10344-134 St, 452-0286

Group show. Until May 4 **MARTIN HONIK** H  
Figurative paintings. May 5-21

**VICTORIA CENTRE FOR ART**  
Victoria School, 101 Kingsway Ave,  
(101 St entrance), 426-3010

**WALTERDALE THEATRE**  
Art in the Lobby, 10322-83 Ave, 455-0770

**DETAILS** Exhibit of drawings by F. Ross Bradley  
Until May 6

## GALLERY ARTISTS

**ARTISTICALLY SPEAKING**  
Callington Sq, 6717-177 St, 487-6559

Works by Jean Birnie  
**BEARCLAW**  
10403-124 St, 482-1204

Gallery artists. Until Apr 21

**CAFE LA GARE, DOWNTOWN**  
10058-101A Ave, 491-2827

Work by Mitch Zorch, Yuanshi, Paul Cochrane,  
Jozef Wittek. Until May 18

**CARVERY & PALM COURTS  
RESTAURANT**  
Westin Hotel, 429-2787

Eva Bartel & Cecile Derkatch watercolors.  
**EAGLE ONE GALLERY**  
9205A Argyle Rd, 453-5384

Current members group show  
**GIORDANO**  
209 Empire Building, 10080 Jasper Ave,  
429-5050

**SPRING SHOW** Gallery artists' work  
**GRASSLAND GALLERY**  
1701-90 Ave

**THINK SPRING** Works of the Edmonton  
branch of The Federation of Canadian Artists  
Until May 5

**HENRI**  
9551-76 Ave 432-1795

Various artists  
**ORIGINAL ART GALLERY**  
105 Grandin Mall, St. Albert, 459-3982

**THE JOY OF SIX** March, six member show of the  
A. Alberta Painters Guild. Until May 13

**PITT GALLERIES**  
Basement 10116-124 St, 488-4274, 444-0086

Non profit art show, various local artists. Pop  
guthic, abstract art and art history related design  
including paintings, sculpture & furniture.

**ROWLES & PARHAM GALLERY**  
Royal LePage Building, 10130-103 St,  
426-4035

Gallery artists  
**SERENDIPITY GALLERY**  
9860-90 Ave, 433-0388

Various artists  
**STUDIO GALLERY**  
Grandin Park Plaza, 22 Sir Winston Churchill  
Ave, St. Albert, 460-7842

Work by Barbara Blais  
**SNOWBIRD GALLERY**  
2468 Europa Boulevard, WEM

Featuring Joan Healey. Until May 31. Artist  
reception May 13

**VEGGIES**  
10331-82 Ave, 491-2827

**ART WITH A BITE:** Eclectic works. Until May 31  
Reception May 1

**VOTIV DESIGN GALLERY**  
10041-102 St, 426-7609

Local industrial designers and artists  
**WEST END**  
12308 Jasper Ave, 488-4892

20th Anniversary group show of gallery artists  
Until May 1

## EXHIBITIONS

**CITY HALL**  
City Hall, Sir Winston Churchill Sq, 496-8271

A display of bicentennial commemorative  
posters created by Grant MacEwan visual  
communication students. Until Apr 30

**EDMONTON PUBLIC SCHOOLS  
ARCHIVES & MUSEUM**  
McKay Ave Sch, 10425-99 Ave, 422-1970

**THE SCOTT LIBRARY** Browse through old  
textbooks and yearbooks  
**GRANT MACEWAN DOWNTOWN  
CAMPUS**  
Grant MacEwan, 10700-104 Ave, 426-7412

**THE FUTURE EXHIBIT & COMPETITION** An  
exhibit of some of the best work of Alberta  
Architects. Until May 12

**THE EMBROIDERERS  
ASSOCIATION OF CANADA**  
Chateau Louis, 11727 Kingsway, 452-7770

A national exhibit of needlework & fibre art. Sun  
May 14

**MUSE HERITAGE**  
St. Albert Place, 5 St. Anne St. St. Albert  
454-1528

**THE ART OF THE 1970S: A RETROSPECTIVE**  
"Thirty five black and white photographs by  
contemporary Canadian artists, the essence of  
what was said about the decade."  
**INTERBANK RACIAL** - Raising racial estate  
burden - rapid deterioration link from Edmonton  
to St. Albert May 1-14

**FATHER PETER'S MONASTERY & ARGENT** An  
artist who made his - religious iconography  
materials, the first print - commemorative people  
on the Mackenzie river after being killed  
decorated by two men. Photos. Until June 2

**WANTED: ART** THE ST. ALBERT ART  
GALLERY. From the Redemptive Museum  
University, the exhibit explores the concept of  
lovely, minerals, animals & plants & the

destroy the rule of an ever growing population of

**PROVINCIAL MUSEUM OF ALBERTA**  
12845-102 Ave, 453-9131

**FOR KING AND COUNTRY** MURKIN IN THE  
SECOND WORLD WAR - Discover Alberta  
natives both in active military service and on the  
home front in this exhibition. Until May 14

**RAM FROM THE FRONT** - WAR THINGS AT  
HOME - Second World War times an  
explored such as supporting the war effort on the  
home front by doing the mending between  
medals and uniforms. Apr 11

**OLD NOVA SCOTIA QUIBIS** Some of the  
most old quilts in Canada, including some  
dating from the early 19th century. May 10  
Aug 11

**TRAILERS OF THE FARTHAN** -  
**THE ROCKS** - The new Fall  
made up of two permanent &  
dazzling array of minerals in their natural state  
is well as hands-on display

and videos that will tell you the story  
that spans hundreds of millions of years

**REYNOLDS-ALBERTA MUSEUM**  
Wetaskwin, Highway 13 1-800-661-4726

**CHOPPED CHANNELLED & CHROMED** Catch  
the flash and style in this line up of pre 1949  
Alberta Hot Rods. Until Apr 30 **4TH ANNUAL  
TOY & MODEL SHOW & SALE** For the serious  
collector and the casually curious. May 6 & 7

**MEMORIES OF SPRING** Time to prepare the  
fields and plant the crops! RAM fires up the  
vintage farm equipment. Thu May

## THEATRE

**THEATRESPORTS**  
Chinook Theatre, 10329-83 Ave, 448-0695

Improved comedy at its best. FRI's at 11 pm  
**DIE NASTY**  
Chinook Theatre, 10329-83 Ave, 448-0695

The soap opera continues. More love. More  
lust. More sex. More intrigue, more comedy  
MON at 8

**11:02 SHOW**  
Chinook Theatre, 10329-83 Ave  
448-0695

SAT Apr 29 at 11pm  
**BIG STUDIO IMPROV SHOW**  
Chinook Theatre, 10329-83 Ave,  
448-0695

Five improvisers act and direct different  
scenes in a wild bid to win the audience over  
SAT Apr 22

**THE NOON WITCH**  
Chinook Theatre, 10329-83 Ave, 448-0695

Set in 1920's Hungary, two philosophers Anatol  
and Jozsef are concerned when their friend falls  
under the spell of a beauty. Apr 20-May 6

**JESUS CHRIST SUPERSTAR**  
Jubilee Auditorium, 451-8000

Starring Ted Neeley from the original motion  
picture. Music by Andrew Lloyd Webber. Lyrics  
by Tim Rice. Apr 23-25

**THE MONUMENT**  
Kaasa theatre Jubilee Auditorium, 439-6334

A soldier awaiting execution for rape and murder  
of 23 women is confronted by a  
fitter woman. Until May 7. May 2, 3, 4, 5, 6, 7  
discuss various issues withering throughout the  
play

**IT HAD TO BE YOU**  
Mayfield Theatre Restaurant  
16615-109 Ave, 483-5150

A warm funny comedy about a New York  
actress who falls on an audition, kidnaps the  
producer threatens to keep them hostage until  
he writes a show for her. Until May 21

**GOLDILOCKS AND THE THREE  
BEARS**  
Stage Polars, 8525-101 St, 432-9483

Goldilocks goes to visit the Three Bears on a  
student exchange and learns some very valuable  
lessons. A delightful modern musical version  
of the fairy tale classic. Until Apr 30

**SUPREME DREAM**  
Theatre Network, the Roxy, 10708-124 St  
453-2440

A true story. A little while Calgary girl becomes  
a Supreme. Until May 14

**NUNSENSE**  
U of A Horowitz Theatre, 422-7263

"Beaneath their penguin suits, and habit-  
forming melodies - lies a secret." An irreverent  
comedy-mayhem musical performed by the Ad Hoc  
Players. A fundraiser for the Lurana Shelter, to  
promote awareness of family violence and  
increase community awareness of the shelter  
Apr 25-30

**COME BACK TO THE FIVE AND  
DIME JIMMY DEAN, JIMMY DEAN**  
The Waterlode Theatre, 10322-83 Ave,  
455-0770

Ed Graczyk's adult comedy drama. Until May 6  
**YUK YUK'S**  
Bourbon Street, WEM, 481-9857

Variety Night every Wed

## SPORTS EVENTS

**HOCKEY**  
Northlands Coliseum, 493-9000

Edmonton Oilers versus St. Louis. Thu Apr 27  
7:30 pm  
Edmonton Oilers versus Winnipeg. Thu Apr 29,  
8:30 pm  
Edmonton Oilers versus Toronto. Mon May 1,  
7:10 pm

**SOCCER**  
Commonwealth Stadium,  
CANADA CUP OF SOCCER

Canada versus Scotland. Mon May 22  
7:30 pm  
Netherlands versus Mexico. Tue May 23,  
7:30 pm

## LITERARY EVENTS

**ORLANDO'S BOOKS**  
17640-82 Avenue 432-7633

12:00-1:00 pm  
**MISTY MOUNTAIN MUSINGS**  
Misty Mountain 104588-82 Avenue, 491-2827

Canadian Authors Association, May 29-30  
**POETRY NIGHT IN CANADA**  
Safe Solid 10360-82 Avenue 438-4848

THU 27, Mary McDonald, Trish Krampol, Lyle

Wendy, John, Lillian  
**SOUTHWEST LIBRARY**  
51 Avenue & 111 Street 428-5777

every THU. Book discussion group

## MEETINGS

**SOUTHWEST LIBRARY**  
51 Avenue & 111 Street 428-5777

every THU. Book discussion group

## LECTURES & WORKSHOPS

**ARIA**  
#208 10136-100 Street 428-3377

THU 29. Edmonton Recording Studio from  
**EDMONTON BICYCLE COMMUTERS  
SOCIETY**  
433-BIKE

**GRANT MACEWAN COLLEGE**  
City Centre Campus, Room A327 430-7957

Discussion  
**KAASA THEATRE**  
Jubilee Auditorium 439-6334 439-236P

THU 2. Victim Violation. The story of a  
forgive. Pam  
ATD 1. Men & Women. Under current  
violence. Pam  
THU 4. Divided Communities. Ethnic &  
Religious Conflict. Pam

FRI 5. The Military & Society. Pam  
**PROVINCIAL MUSEUM OF  
ALBERTA**  
12845-102 Avenue, 431-2348

WED 3. Circumstantial Architecture  
**U OF A MADRIGAL SINGERS**  
St. Andrews Church, 9915-148 St, 452-4454

FRI 28-SUN 30. Choral Workshop

## VARIETY

**ALLEN GRAY AUXILIARY  
HOSPITAL**  
469-2371

WED 3. Annual Spring Tea and Sale  
**CAFE SOLEIL**  
10360-82 Avenue, 438-4848

THU 4. Chocolate Lover's Dinner  
**CONVENTION CENTRE**  
9797 Jasper Avenue, 421-9797

FRI 28. Bids for Kids Auction  
**HARVESTER PUB**  
17803 Stony Plain Road, 484-8000

every FRI. Karaoke  
**NORTHLANDS AGRICOM**  
7300-116 Avenue, 471-7210

FRI 5-SAT 6. Annual Family Consumer Show  
**RAY'S SALOON**  
15211-116 Avenue, 484-0918

every FRI. Karaoke Night  
**PRAIRIE SCHOONER SOCIAL CLUB**  
Athlone Hall 13010-129 Street 455-2707

SAT 29. Pot Luck Dinner and Dance  
**RIPTIDES**  
10155-112 Street, 429-6300

THU 27, 4. Star Search Karaoke Competition

**SORRENTO/SORRENTINO'S**  
(All venues)

THU 27-SUN 30. 4th Annual Latin  
**YUK YUK'S**  
Bourbon Street, WEM 481-9857

Every SUN. Varieties Variety Night

## DANCE



# FRIENDS OF GET DISCOUNTS AT: **CJSR FM 88**

- ACOUSTIC MUSIC SHOP (9913-82 Ave.)  
- 10% off regular priced items
- ARGYLE SUZUKI (5211 - 104 St.) & WEST END SUZUKI (17531 - 102 Ave.)  
- free factory bike rock w/ purchase of a car
- ASIAN HUT CAFE (4620 - 99 St.)  
- 10% off food
- THE BILLIARD CLUB (#200 Strathcona Square, 10505 - 82 Ave.)  
- 10% off
- BLACK BYRD (10918 - 88 Ave.)  
- 10% off regular priced merchandise
- BLUE DOLPHIN (8111 - 105 St.)  
- 20% off food
- BODY PERFECT TANNING (11124 - 82 Ave.)  
- 10% off regular priced packages
- CAFE SOLEIL (10360 - 82 Ave.)  
- 10% off food
- CHIANTI CAFE & RESTAURANT (10501 - 82 Ave.)  
- 10% off the total bill (not valid with other offers)
- CHICAGO ON WHYTE (107608 - 82 Ave.)  
- 10% off all purchases
- COLOR BLIND (10462 - 82 Ave.)  
- 10% off purchases
- DAB'S CLOTHING COLLECTION (128 St. Albert Centre)  
- 15% off
- DA DE O RESTAURANT (10548 - 82 Ave.)  
- 10% off food
- DEJA VU (West Edmonton Mall)  
- 20% off everything in the store except concert shirts
- DUKES DONAIR (11636 - 87 Ave.)  
- 10% off food
- ESSENCE (#237 Edmonton Centre)  
- 15% off
- FIORE CANTINA ITALIANA (8715 - 109 St.)  
- 10% off the total bill (not valid with other offers)
- GLAMSLAM CLOTHING (9011-112 St. Hub Mall)  
- 15% off all merchandise
- GOURMET CUP (Manulife Place West 153, 10150-102 St.)  
- With every pound of coffee purchased, receive 16oz. Latte or Cappuccino free
- GRAVITY POPE (2 - 10442 - 82 Ave.)  
- 10% off regular priced items
- GRINDER (10957 - 124 St.)  
- 15% off
- HAIR OFF WHYTE (7906A - 104 St.)  
- 15% off hair and tanning services
- HARDCORE MOUNTAIN BIKE STORE (10108 - 82 Ave.)  
- no GST with purchase of a bike
- HOT PAPAYA (10143 Saskatchewan Drive)  
- 10% off
- JAZZ BEANS CAFE AND EXPRESSO BAR (10322 - 111 St.)  
- 10% off
- JULIO'S BARRIO MEXICAN RESTAURANT (10450 - 82 Ave.)  
- 10% off
- KING'S HORSE PUB & RESTAURANT (#160, 4211 - 106 St.)  
- Happy Hour Prices all night
- LE PETITE MARCHE (12417 Stony Plain Road)  
- 10% off
- LOUISIANA PURCHASE (10320 - 111 St.)  
- 10% off
- MAN'S IMAGE HAIR AND SCALP CLINIC (9549 - 76 Ave., rear entrance)  
- 25% off all hair services and professional hair care products
- MICKEY FINN'S TAPHOUSE (10511 - 82 Ave.)  
- 20% off food and beverages
- MISTY MOUNTAIN GOURMET COFFEE CO. (10458B - 82 Ave.)  
- 20% off all beverages
- NEW ASIAN VILLAGE (8230 - 103 St.)  
- 10% off and special prices
- NEW GROUND (17C St. Anne Street, St. Albert or 8536 - 109 St.)  
- 3 free waxes with purchase of new snowboard
- PALADIUM (10081 Jasper Ave.)  
- \$2 off Billiards per hour, one hour play
- PEOPLES PUB (10620 - 82 Ave.)  
- no cover charge, except special events
- PEDLARS PUB (9020 McKenney Ave. St. Albert)  
- 10% off
- PLAYERS BILLIARDS (12864 - 137 Ave., Whittemud Crossing)  
- 20% off Billiards
- PLUSH (10550 - 82 Ave.)  
- 10% off clothing
- POLLY MAGOOS (10310 - 81 Ave.)  
- 10% off
- FOUR HOUSE CAFE (10407 - 82 Ave.)  
- 1/2 hr free pool with any beverage purchased
- PRINCESS THEATRE (10737 Windsor Ave.)  
- 10% off all purchases
- PROPAGANDA HAIR (10322 - 81 Ave.)  
- 10% off all purchases
- KEBAR (10551-82 Ave.)  
- 10% off all purchases
- THE NEW CARPENTER (10805 - 1102 St.)  
- no cover charge
- REVOLUTION CYCLE (15109 Stony Plain Rd.)  
- 15% off all parts and accessories
- RIVERS VALLEY COUNTRY (1024 - 82 Ave.)  
- 15% off parts and accessories
- ROOTS ROCK SOUTH (2nd floor 8230 - 103 St.)  
- 15% off all purchases
- SHARKS BILLIARDS (9030 McKenney Ave., St. Albert)  
- 10% off billiards
- SONIX (10439 - 82 Ave.)  
- 10% off purchases (not valid with any other offer)
- SOUND CONNECTION (10744 - 101 St.)  
- 10% off regular priced items
- SPORTIN POST (8239 - 104 St.)  
- 10% off regular priced merchandise
- SUGARBOWL COFFEE & JUICE BAR (10922 - 88 Ave.)  
- 20% off
- SWIZZLESTICKS HAIR (11162-82 Ave.)  
- 20% off hair services on Wednesdays
- THE BOTTOMLINE (8223-104 St. Lower Level)  
- 10% off hair design and acy/therapy treatment
- THE DOWN EASY (15120 Stony Plain Rd.)  
- 10% off all purchases
- TRACK N TRAIL (10418-82 Ave.)  
- 10% off all purchases
- VTS RESTAURANT & UPSTAIRS BAR (9912 - 111 St.)  
- 10% off

Wanna be our friend? Call us at 492 - 5244

# CLASSIFIED ADS

BUY IT, SELL IT OR JUST TELL IT - SAY YOU SAW IT IN SEE

DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE Fax Line: 439-1305

**FREE • FREE • FREE • FREE • FREE**  
**ARTIST TO ARTIST CLASSIFIEDS**  
Need a drummer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, provided the ad is non-profit in an "Artists Available" or "Artists Wanted" category. Ads of more than 20 words subject to regular price or credentialed. Free ads must be submitted in writing, either in person or faxed at 439-1305. Duplicate ads will not be published, except by mistake. No free ads taken over the phone. Deadline is 3:00 p.m. the Friday before publication. Placement of ads dependent upon available space.

## ARTISTS AVAILABLE

Portraits: See yourself on canvas: Call Anca at 451-6124 \$250 for 14"x18". If you're not satisfied, you don't pay and I keep it.

NA0427/0511

## ARTISTS WANTED

Talented artists to display for no charge at art shows in and around the 9th Street Cafe and Bar (8615-109 th Street) on Sundays, May 14th and June 11th. If sufficient interest is shown, a cooperative will be set up to plan weekly shows for the remainder of the summer season. Please contact Ryan at 439-2255 or 439-3278 or stop by the 9th Street in person

NA0427

Are you an artist? If you're a painter, photographer, sculptor or craftsman we will sell your work for a small commission. Call THE EDMONTON ART MARKETTERS 491-2827

SJ0427

Artisans wanted for downtown consignment store 424-6590

BA0504

50% Now Rented. Studio space still available in the heart of Old Strathcona for the following entrepreneurs: photographers, computer artist, silk screener, non-linear video editing, net surfer. For more info call Sharon Beauchamp 439-4998, 9am-12pm

SJ0427

## AUDITIONS

**FINAL CALL:** Auditions for an original Fringe Festival production will be held around the last week of April. There are a number of multiple character on-stage roles for both male and females, 25 yrs plus. Participants will share in the profits after costs. Actors and off-stage personnel send in resumes to: Fax 434-5261, mail "Bassmen Prod.", Southgate P.O., Box #76111, Edm, AB, T6H 5Y7

BA0504

The House is in Productions needs actors to perform in the Killdeer at the Fringe. If interested call Eleanor at 430-0236, pg# 498-5198

NA0504

Iguanodon Theatre Needs Youth Auditions for 1995 Fall tour of our newest production, THE BLIND BUTTERFLY will be taking place last week of April '95. Wanted: non-equity professional performers with strong physical, vocal and dance skills - with a genuine interest in young audience performance. Iguanodon features magical black light theatre for children and families. Forward your resume and photo immediately to IGUANODON THEATRE, #900, 10136-100 Street, Edmonton, Alberta T5J 0P1. No faxes please. For info call 424-6223

BA0504

## BOOKING AGENCIES

JLR GROUP: Alberta's #1 Booking Agency Live entertainment comedians, hypnotists, and karaoke. Pubs, lounges, nightclubs and hall functions 465-0970, 1-800-666-1240.

SJ0427

Power Play Productions an international talent and booking agency with offices in the United States and Canada seeks talent of all kinds. Bands, D.J.'s Dancers Models. Send promotional material to: Power Play Productions Sunlife Suite 1840 10123-99 St. Edmonton AB T5J 3H1. No calls please

SJ0518

Booking Agency looking for Rock and Country bands for local bars. Call 465-0970.

SJ0427

## BUSINESS OPPORTUNITIES



**Classifieds**  
Buy it, sell it or just tell it  
439-3752

SJ0520SEE

How to make \$200,000 with an initial investment of \$2!!! For your FREE report send stamped envelope to October Concept, 29 Milburn Crescent, Sherwood Park, AB T8A 0T9

SJ9999

## CAMERAS/VIDEOS

Do you have a Camera, to sell to our SEE Classified readers? Call 439-3752 and say "I want to put an ad in the Classifieds."

SJ0427SEE

## CARS FOR SALE

**DEALS ON WHEELS**  
ADVERTISE YOUR USED CAR, TRUCK OR VAN UNTIL IT SELLS-FOR ONLY \$15.00  
Take advantage of SEE Classified's \$15 DEALS ON WHEELS.

For a total of \$15 you can run a 3 line ad in the used car, truck, or van section of SEE Classified for 3 weeks.

If you haven't sold your vehicle in that time, all you have to do is call us and say,

"RENEW MY AD FOR FREE!"

mail coupon to: SEE CLASSIFIED, "DEALS ON WHEELS," 10428-81 Ave., Edmonton, T6E 1X5. Fax: (403) 439-3752. Tel: (403) 439-3752.

## CONDOS FOR SALE

Progressive arts minded housing co-op in Park Allen has a bright one bedroom suite for sale. Asking \$39,999. Call Daryl at 436-8108.

SJ0427

## COURSES

Edmonton Bicycle Commuters' Society offering series of courses to give people some knowledge & insight about the type of bicycle would best suit their needs. Apr.30, May 7, May 14, 1:00-2:00 pm (Women ONLY on Mothers Day). FREE courses - donations gratefully accepted. For more info call 433-BIKE

NA0511

Learn to Dance, Social, Country, Latin and Ballroom. Call 448-9328.

SJ0427

## DATING SERVICES

**Edmonton  
900 DATELINE**  
**GREAT DATES**  
Edmonton  
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## EVENTS

Graphic Designers of Canada, Young Professionals Panel Discussion: Join the G.D.C., discuss the challenges of the first few years of professional practice. April 29, 2:00-4:30 pm. Reception 4:30-6:00 pm. Grant MacEwan Community College, City Centre Campus Rm 327. \$15.00 G.D.C. members, \$20.00 non-members. Call Livia: 430-7953 or Bonnie: 436-3500.

NA0427

## FOR SALE

Are you moving? Sell your furniture, appliance, books... under the heading FOR SALE. Contact SEE Classified. 439-3752.

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Helene's Collectible Estate Sale, 11302-89 St., 474-4828. Celebrating 200 years of Edmonton in a 1908 building. Spring sale on all collectibles: Lamps, linens, jewelry, paintings, & mega souvenirs, 1940's pattern and clothes

SJ0518

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Attract collectors, bargain hunters, and neighbours to your garage sale. Place an ad here \$5.35 for 3 lines call SEE Classified 439-3752

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## SJ0427



**BASS PLAYER** needed for original rock band. Vocalist and guitarist seek core member for commercially viable project. Don't let musical ideas blind you, opportunities in the industry are few. Influences include Simple Minds, U2 and Soundgarden. Serious inquiries only. Age 18-26. Please call Jason for details @ 435-8698.

**SJ0427**  
Solid **DRUMMER** needed for original rock band. 18-26. Vocalist and guitarist seek core member for commercially viable project. Don't settle for a glorified garage band when you could help create U2, Simple Minds or Soundgarden. Serious inquiries only. Please call Jason for details @ 435-8698.

**SJ0427**  
Female singer/songwriter/guitarist looking for drummer, bassist, lead guitarist, to form progressive rock band willing to collaborate covers and originals. Phone Kathleen 426-7935.

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Little Lion Music offering professional drum instruction offered at students home for \$15 a lesson. Ph 434-2601

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## MUSIC INSTRUMENTS

2 trombones (1) Pro model: KING 3B - \$600. firm, (1) student model: GETZEN \$300. o.b.o. 457-2554 John.

## NOTICES

**NA9999**  
Attn: Class of '75. A 20 year reunion of Delta Secondary School (Hamilton, Ont) is scheduled for July 15, 95 at Delta. For further details contact Evelyn at 449-4604.

## OFFICE EQUIPMENT

**NA9999**  
Eight line Norstar Meridian telephone system. Four phones. Asking \$1295.00 call Ron or Amy at 439-3752.

## OPPORTUNITIES

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## SERVICES

Ernie Pook's Comeek - Lynda Barry, P.O. Box 5286 Evanston, ILL., 60204/

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Studio for rent - 2000 square feet of naturally light space with high ceiling. Fully equipped with mirrors sound system, piano and removable dance floor. Easy access, loading door and lots of parking. Ideal space for choir, dance rehearsals etc. or meetings of any kind. Call Paul at 455-8407.

Band rehearsal space for rent good security, storage 496-2471.

Studio/workshop space available in the heart of Old Strathcona. For more information 439-4998

## VOLUNTEERS

Edmonton parks and Recreation is again building a Volunteer Patrol team to patrol our city's River Valley Parks. This is an opportunity for anyone, 16 years and older, to: exercise their mind and body, meet new people, provide assistance to park users, have fun and feel GREAT! Call the River Valley Outdoor Centre at 496-7275.

Knowledgeable computer persons needed to help ballet company. Computer experience with either one or all of the following computer applications: 1. Internet/Freenet 2. Microsoft Works (Dos) 3. Acapase Basic. This person or persons needed to act in an instructor/advisor capacity. Call 455-8407.

Help keep Alberta Ballet on its Toes!! Have fun meet people and earn tickets/merchandise while volunteering for one of Canada's most exciting dance companies! Phone Diane at 428-6839

Tree huggers! Western Canada Wilderness Committee needs lots of volunteers & canvassers. 433-5323, leave names & ph.#.



Please RECYCLE this copy of

**SEE**  
Edmonton's News & Entertainment Weekly

## SEE NOTES

by Roy Fisher

### SEE GOES CYBER

"Cyberman, cyberman. Doin' whatever a cyber can..."

Attention, wallcrawlers — your friendly neighborhood SEE's now on the Web! The World Wide Web, that is, this little ol' mag of ours has gone cyber, accessible to anyone and everyone from Flin Flon to Transylvania. Practically the whole shebang is up there for the world to see: articles, listings, reviews, news, profiles, and nude photos of the production crew with a goat. Oops. Wrong Web section.

(For those that don't know what the World Wide Web is, here's a quick explanation: It's kind of like a fax machine on acid. Subscribers can set up Web pages — information screens that users can navigate through with their mouse. While Web pages can be set up to play sound and animation, current telephone speeds are such that right now it's really only feasible to put pictures and words. For those of you that are already reading this on the Web, remember that most people are still only able to access printed material on the remains of dead trees.)

SEE's Web page has actually been up for several weeks now, as we ze-

# SPILLING THE SWILL



Cory and co.: From L->R, Phil Nicol, Greg Neal and Sean Cullen.

Okay we admit it. We sent a boy in to do a man's job. In this case, we took Covey Fleck, age 10, to interview Sean Cullen, Greg Neale, and Phil Nicol of Cory and the Juice Pigs, when they were at the Sidetrack last month.

SC: Hey, do you know you look a lot like that little bird who's really smart on Foghorn Leghorn? His name is Egghead — no, junior, that's it. I like Foghorn Leghorn because he's my body type. Even the feet and everything.

CF: I like the one where junior has this ball and he chucks it, like, really fast, at Foghorn Leghorn.

SC: That was the one where he just saws him open and pulls out his organs, and throws them against the wall. That was funny.

PN: But then the organs hit the wall and as they touched the ground, they go into a little dance number. And dance off the screen with the heart at the end there.

SC: "The Organs," which was one of the lost Warner Brothers car-

toons, just about his vital organs.

GN: I keep my organs numbered for just such an occasion.

CF: Do you guys have a favorite band?

SC: Yes, rubber.

EVERYONE: Woahhh!

SC: I think my favorite band is probably... ours. I listen to our record all day.

PN: We're actually listening to it right now; we have little implants.

GN: I don't really have a favorite; I can't be that specific.

PN: See, it depends, because I like a whole different variety of music, but probably the most inspirational for me would be someone like the Clash or someone like that, but that was when I was younger. Does that answer your question?

CF: Do you ever want to stop being Cory and the Juice Pigs?

PN: Not right now, I don't think so. But — I'll speak for myself — I would like to act and play some serious characters in a stage production of, uh... "Harvey Korman's Thighs." Does that answer your question?

Due to technical difficulties, ARStars is unavailable this week.

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roed in on the bugs, ironed out the "look," and learned how to spell "gnarly" in ASCII. It was "officially" announced last issue in the bottom of the masthead. This here is the official "official announcement": the SEE Web is open and ready for business.

The Web address of this latest incarnation of spiffiness is <http://www.tic.ab.ca/SEE>. We welcome comments, both in the physical world and in the electronic landscape: our e-mail address is <seemail@tic.ab.ca>. Get ready for some great surfin', as SEE creates some really gnarly waves.

### ELSEWHERE IN CYBERSPACE

In related cybernews, an international music industry mag has announced their own World Wide Web site. Pollstar, based in Fresno "the raisin capital of America" California, has opened its database of concert information and tour schedules to the on-line public. The interface makes extensive use of hypertext features.

Hypertext is the ability to double-click on a word and warp to a related item immediately. "Don't worry, we'll lose the UNIX Empire as soon as we make the jump into hypertext..." Sorry, little digression there...

Anyway, if you're planning a vacation, or to be out of town for some (legal) reason, you may want to check out <http://www.pollstar.com> to

find out what's happening at your destination. Probably nothing. Edmonton is the centre of the universe; Mick Jagger just can't hold a candle to local artists like Sue Moss, since as we all know, Rolling Stones gather no... oh, never mind.

### ART JUST FOR SHOW

Local artists might have the chance to show off their stuff in a set of art shows at the 9th Street Café and Bar. Set for May 14 and June 11, the shows will be designed to generate interest for a possible cooperative that would run weekly shows for the rest of the summer. There will be no charge to the artist or for the public. The 9th Street Café is located at 8615-109th street (oddly enough). Interested artists can contact Ryan at 439-2255 or 439-3278.

### DEMOLITION MAN CAUSES CIVIC UNREST

The old Civic building on Sir Winston Churchill Square was allegorically disconnected from its respiratory bypass system, as demolition for the Francis Winspear Centre for Music began last week. The building, on the corner of 99th street and 102nd Avenue, has been used in the past as city hall and police headquarters. Bits of it will be used in the future in the landscaped court in front of the Winspear Centre.



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## WOMEN LOOKING FOR MEN

I'm 5'9" tall, 160 lbs. & I have

# CLICK WITH Someone

auburn hair. If I were a word, I'd be enigma. If I were a movie, I'd be Dr. Zhivago. If I were a book, I'd be The Joy of Sex. And if I were a car, I'd be a Monte Carlo. If, its such a little word, with much power to shape our lives. Am, another little word that suggests truth. I don't fit conventional molds & enjoy life without a set format, but do have firm morals & integrity. The unexpected is most often refreshing & titillating. I prefer men to be over 6' tall, with good grey matter & a quick wit. If you think you'd like to chat, please leave a message in Box 6413.

I'm a student, 19 yrs. old, 5'8" tall & I have an athletic build, brown hair & brown eyes. I love athletics, especially soccer, mountain biking & hiking. I'm not into the bar scene. I'd much rather go shoot some hoops, go to a movie, out for dinner, even the Space Science Centre. I love to laugh, am outgoing, down to earth & enjoy pretty much anything as long as I'm with the right person. So if you're interested, get back to me at Box 4105.

I'm a white female, 23 yrs. old. I'm looking for a black man, preferably Jamaican, but if not, that's fine, too. If interested, leave a message on Box 2331.

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I'm 20 yrs. old & I have brown hair & brown eyes. I love music, dancing & I'm a bit of a sports nut, especially hockey. I'm looking for a friend who likes to talk on the phone, go for walks, go for coffee & play pool. Box 4272.

I'm 20 yrs. old, 5'4" tall, 120 lbs. & I have brown hair & blue eyes. I love working out, water skiing, dancing & spending time with that someone special, even though I haven't found him yet. If interested, call Box 3562.

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I'm an exotic brunette & I have long hair & a tanned, very firm, solid, muscular, fit body. The characteristics I seek in my lover & friend are a reflection of myself. You must be passionate, confident, sensual, great looking, sexy, disease free, expressive, intelligent, level headed, honest, sincere & enjoy the finer things in life. If you're single or attached, 6' tall, have a full head of hair, a great body, a firm waist with no handles, are not into head games or one night stands, are a lot of fun to be with & know how to treat a woman, please call Box 3252.

It's Brenda I'm 5'11" tall, petite & I have dark hair & dark eyes. I'd like to meet only single, non smoking, business professionals who have no dependents, preferably in their 30's & are looking for a quality friendship & intimate times. If it develops that way, you must be intelligent, confident, mature, very honest, sincere, honest, romantic, affectionate, passionate, have a great sense of humor & prefer the city life. I enjoy spending quiet times with someone special, movies, long walks, dining in & out, music, except country. Intelligent conversation & open, direct communication. If you have these qualities & this is what you're looking for, call Box 7100.

My name is Jill. I'm 31 yrs. old. I just moved back to Edmonton from Vancouver after 4 years there. I love country music & would like someone to show me how to dance to it. I've a good sense of humor, am a social drinker & smoker. I love cats & love to laugh. If you can make me laugh, get back to me at Box 4318.

My name is Willy. I'm divorced, 41 yrs. old, 5' tall & I have auburn hair & blue eyes. I've a wide variety of interests including camping, fishing, travel, reading, dining, movies & sitting by a campfire on a warm summer evening. I also enjoy listening to most types of music, especially country & old gold. If you'd like to know more about me, give me a call at Box 2428.

I'm bright, single, 30 yrs. old, 5'4" tall & I have a fuller figure, short dark hair & big, dark eyes. I'm a nice smile, great sense of humor & many different interests. I'm looking for somebody to get to know as a friend first & as it progresses, dating & whatever happens from there. I do smoke, am a very light social drinker. If you're interested, call me at Box 4854.

## MEN LOOKING FOR WOMEN

I'm a slim, white, attractive, single male, 5'11" tall, 195 lbs. & I have shoulder length sandy blond hair & brown eyes. I'm interested in an intimate, casual encounter with a lady. If not, friends will do as well. Call Box 3657.

I'm a university educated professional, 25 yrs. old, 5'5" tall, 195 lbs. & I have short brown hair & killer blue eyes. When I'm not working, I'm playing sports, going to the gym & just generally being active. I love travelling, playing golf & attending theatre. I'm a hopeless romantic who knows how to treat a lady & have a good time. I'm well educated, articulate & attractive. I'm grounded, focused & secure as to who I am & where I'm going. If you're 18 to 30, attractive & fit, I'd like to hear from you. You just may be the one I'm looking for. If you have nothing to lose & everything to gain, Box 7884.

My name is Christopher. I'm a divorced white male, 31 yrs. old, 5'11" tall, 172 lbs., clean-shaven & I have short, collar length sandy brown hair, sparkling green eyes & a hairy chest. I'm seeking intimate relationships with a woman, 27 to 40. I'm very adventurous, spontaneous & uninhibited. I'd like to invite you to call me & see what we can come up with. Box 3312.

My name is Rick. I'm 32 yrs. old, 5'11" tall, physically fit & I have soft brown hair & hazel eyes. I'm a warm sensitive man with old fashioned values & virtues. I appreciate a good home life. I know how to treat a special person right. I'm financially stable & have stable employment. My hobbies include playing music, car racing, camping & dining. I also enjoy movies & quiet evenings. I seek a physically fit woman, 30 to 40. She must be financially & emotionally stable with good self esteem. If you're that classy lady who's honest & not into head games, is willing to work towards a common goal, then call me at Box 8757.

I'm a white male, 29 yrs. old, 6' tall, 185 lbs. & I have brown hair, hazel eyes & sometimes I sport a moustache. My interests include playing hockey, baseball, going to the movies, dining out, dining out & dining. I like to listen to all types of music. I like camping, horseback riding, going out & having some fun. I'm a light drinker & non smoker. If you're interested, Box 1824.

I'm a single male, 30 yrs. old, 5'5" tall & I have a moustache, medium build, a full head of brunet hair & blue gray eyes. Do you enjoy candlelight dinners watching the sunset followed by a long massage? I'm looking for a lady, 24 to 31, with a slim to medium build who's employed or presently enrolled in secondary education. I love children, so if you have one child under 5, that's great. I'm an old time romantic who believes in equality in a relationship. I'm sometimes rough, but always nice. I'm as comfortable in a suit seeing Les Mills in London to sitting around the campfire in boots & jeans. I like to ski, dance, travel, cook & I'll try anything once. Family is important to me. Call Box 2567.

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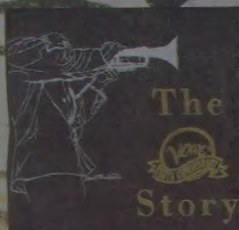


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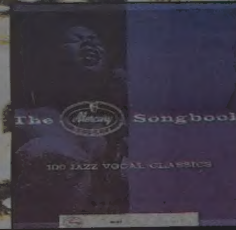
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